dance magazine

june 1953 • 50 cents

- photo folio of the N.Y.C. Ballet
- Rothschild season reviewed
- Nancee at a music circus
- Canadian festival
- starting Dolin's:

  Alicia Markova, her life and art
- Old-time dancing revived in England
- Anna Sokolow teaches
- dance on TV...in the Colleges

Peter Larkin's design for "The Filly"

University of New Hampshire
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Maria Tallchief "The Filly"

Nicholas Magallanes "The Stallion"

All Photos Courtesy of New York City Ballet Company

Diana Adams "The Mare"

Roy Tobias "The Stable Boy"

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. . . News of Dance and Dancers

The Local Scene in June . . .

With no visitors and no concerts scheduled for the month of June, the daily performances (except Mondays) of the **N. Y. C. Ballet** through June 14th, are especially prominent this month.

The Broadway scene, (to be reviewed in July) now has another dance-minded musical, "Can-Can", for which choreographer **Michael Kidd** received enthusiastic compliments. Its dancing star, **Gwyn Verdon**, formerly Jack Cole's assistant, has been flooded with invitations to return to Hollywood. May 28th "Me and Juliet" comes on the scene with **Robert Alton's** dances.

Radio City **Music Hall** honors the Coronation with a Court Ballet as well as a Changing of the Guards number by the Rockettes . . . **Francis Mason's** WNYC program on the dance, now goes on at 5:00 p.m. Mondays . . . Throughout June, the Music Division of the NYPL at 121 East 58th St. has a photo exhibit of members of the N.Y.C. Ballet . . . **Danny Livingston** presents a series of dance film evenings at the Museum of Modern Art on June 18th, 25, and July 2nd. Call PLaza 7-2358 for information . . . Last Minute Note: **Dance Associates** presents 6 compositions at the 92nd St. "Y" on June 7th.

N.Y.C. Ballet . . .

Four new Ballets are added to the repertoire of the N.Y.C. Ballet in its current season: May 12, "Filling Station", choreographed by **Lew Christensen** and marking an auspicious starring role for **Jacques D'Amboise**; May 14, "Afternoon of a Faun", a new version by **Jerome Robbins** of Debussy's music with **Tanaquil LeClercq** and **Francisco Moncion** in the principal roles; May 19, "The Filly" choreographed by **Todd Bolender**, music by **John Colman**, scenery and costumes by **Peter Larkin** (see cover), and on June 2 Robbins' "Fanfare", a major work to Benjamin Britten's "Young Person's Guide to the Orchestra" . . . It is also possible that Christensen's "Con Amore" will be presented during the week of June 9th . . . At the close of the season in N.Y., the company leaves for two appearances at Red Rock, Colo., then 4 weeks at Los Angeles' Greek Theatre, followed by a tour of the Northwest. Then back East, and off for four months of dancing in Europe. The company is due to return to City Center, we hope, on Christmas Eve, 1953.

Martha Graham and Co. . . .

The **Martha Graham** and Co. season, which included most of her major works, was seen at the Alvin Theatre from May 17 - 23, and included a new composition entitled "Voyage". It is Martha Graham's 126th choreographic work! The score is by **William Schumann** and the set by **Noguchi**. "Voyage" was commissioned by the Katharine Cornell Foundation and is composed for 3 men and Miss Graham.

Sadler's Wells . . .

A note to the office of Hurok Attractions, 711 5th Ave., will bring you the complete programs for the engagement of **Sadler's Wells Ballet** at the Metropolitan Opera House from Sept. 13th through Oct. 11th. There will be five American premieres in the repertory of ten new works brought here, as well as a new production of the four-act "Swan Lake" designed by **Leslie Hurry**, (scheduled to open the season at the Met). Four of the five are choreo-

A Crucial Moment for the Dance

● Because the home of the New York City Ballet is called the City Center of Music and Drama, almost everyone assumes that the City of New York is in some way supporting the Company. But it is not so. Actually, all that the City is doing, and that is appreciated, is not selling the building for commercial purposes. This it could easily do since the location is excellent, and any number of garage companies would probably bid for it. But without large private or government support, the New York City Ballet, which has brought so much prestige to its city and country by its unique and outstanding artistic achievements, is, at the moment, in a very bad way financially. This is the story.

The Theatre, Opera and Ballet Companies of the Center work out of one budget (two million dollars a year), each supporting the other by paying advance expenses out of past box-office receipts. The ballet company has the longest history and is most advanced in creating a cohesive audience and artistic policy. And yet its expenses, like the $40,000 needed to transport it to and from an enormously successful European tour last year, very often have to be met by the City Center pool. The Theatre Division has had a good year, but the Opera, in spite of three clear-cut top notch successes this season, nevertheless lost $70,000 because the repertory system (to which City Center's Managing Director Lincoln Kirstein tenaciously and correctly holds) makes it necessary to include old productions which cannot yet be re-staged. At the present time, **in spite of the fact that neither Lincoln Kirstein, nor choreographers George Balanchine and Jerome Robbins get paid for their services, the Company and the Center are on the verge of bankruptcy!** Unless something like $200,000 is collected in the next months the entire project may go down the drain! This unthinkable possibility may be an actuality because of almost $150,000 in urgent debts (including rent of over $35,000 a year and substantial taxes). The remainder is needed to start the fall season.

For an encouraging note in this tense situation, there is the law which has already been unanimously passed in Albany and signed by Governor Dewey, which enables the City of New York to make the building facilities of City Center available as a tax and rent free cultural institution. It is expected that the City Council and the Mayor will add their signatures next fall. So the future will certainly be easier.

But most important of the assets of the City Center of Music and Drama is the spirit of cooperation of all those who work with it, the artists, workers and supporting technicians who give of their energy and time in a way that money cannot buy. Even the unions, not always so tender, have given their fullest cooperation. They are all aware that they are involved in a labor of love productive of worthy results. Everyone works for minimum wages.

The solution of this crucial problem is then up to the public, of which you, no matter where you are, are one. The City Center needs your help. It has never in its eleven years asked for public financing, and may never again, but here is a crisis. Whatever you can contribute is important (and tax deductible). It should be sent to The City Center of Music and Drama at 130 West 56th Street, New York 19, N. Y., so that you can know that you have a part in keeping alive one of America's richest cultural sources.

Lydia Joel *Editor*

graphed by **Frederick Ashton** — his full-length "Sylvia", the Coronation ballet "Homage", "Daphnis and Chloe" and "Don Juan". The fifth is **John Cranko's** "The Shadow" to music of Dohnanyi. Other ballets previously presented here are the full-length "Sleeping Beauty", "Giselle", "Checkmate" and "Les Patineurs".

Bolshoi in Paris? . . .

Credit us with the prediction that the entire Paris Opera Ballet, under the direction of Serge Lifar, will appear at the Bolshoi Theatre in Moscow next year if the Russians come to Paris, as announced by the Soviet Embassy in Paris on April 9th. But, it doesn't look too good. To date nothing has been signed. A company of 60 headed by Ulanova and Preobrajenski was to have appeared in 25 ballets at the Paris Opera from June 29th through July. There has also been talk about appearances at the Empire Theatre (possibly so that the Opera might continue with regular committments). But in spite of all conferences, it is still in the talking stages at this late date. *Saul Colin*

Here and there . . .

Lee Sherman will be this summer's dance director at the Tamiment Playhouse in Pa. . . . **Mary Hunter** and **Ray Harrison** are interviewing dancers for the transcontinental tour of "Musical Americana", a company of 20 to be presented by S. Hurok in a nat'l tour from Jan. '54 through May . . . **Janet Collins** was the home-town girl making good when she returned to Los Angeles before an enthusiastic capacity audience on May 3rd . . . **Lester Horton's** Co. revives "Another Touch of Klee" to bring to Jacob's Pillow along with "Prado de Pena" on July 3 & 4 . . . **Elsa Finlay** joins the staff of the Barbara Strong Haitian Dance Memorial (see May issue), which will take twenty students to Haiti this summer to study Haitian dancing under the supervision of **Pearl Primus** . . . The Ballet Theatre's **Norma Vance**, on leave from the company because of a back and foot injury, is engaged to be married to **Gordon Pollack**, who recently attempted a noble though not very successful tour of the Ballet Sextet.

Half-Way 'Round . . .

Of the **Slavenska-Franklin** Co., we hear that their arrival in Tokyo on May 11th occasioned a royal reception that included a full fledged parade with flag-waving and confetti. **Danilova's** tooth infection has now cleared up and she is again dancing, in spite of having had to miss the Honolulu performances. The company dances one week in Tokyo, 2 in other cities, and then returns to Tokyo for the week of June 3-10, when it will do "Streetcar Named Desire" for the first time. That ballet's sets are now being constructed in Japan. June 13-18 in Manila and additional performances in Korea and Honolulu are set.

News notes . . .

From Madrid we learn that the week of 2-a-day concerts of the company of **Rosario** and her new partner, **Roberto Iglesias** was an enormous success. Critics, audience and dancers were particularly enthusiastic about Rosario's young new partner who replaces **Antonio** with whom she had danced for 25 years until the duo split last December. This January after he had received Rosario's invitation to join her we printed Iglesias' story wherein he expressed his doubts and anxieties about following the famed Antonio. No doubts now — the critical Spanish say "ole" . . . **George Balanchine** returned from four months in Italy after staging "Symphony in C" and "Baiser de la Fee" and "Amahl and the Night Visitors" in Florence . . . French composer **Henri Sauguet**, was honored by the Int'l. Society for Contemporary Music on April 23rd during an evening in which **Maria Tallchief** and **Nicholas Magallanes** were featured in a Sauguet ballet called "La Nuit", choreographed by **Todd Bolender.**

Geoffrey Holder, the tall Trinidadian, who, with his group, was a highspot of the Caribbean Carnival in Puerto Rico last summer has been in N.Y. with a company of 5 men and 1 woman during the month of May. They made several dazzling TV appearances, including two on Dumont's "Stage a Number", and will stay for several months.

Ear to the Ground . . .

Renee Jeanmaire stars and **Jerome Robbins** choreographs a new musical called "The Girl in Pink Tights", due for a fall opening . . . **Kyra Nijinska**, only child of the great Vaslav Nijinsky, comes to the U.S. and will teach special summer classes of Ballet Arts in Carnegie Hall. The studio will also sponsor her activities as TV choreographer in the fall . . . The **Brandeis University** Festival of the Creative Arts, Waltham, Mass., June 10 - 14, will include Morton Gould's "Concerto for Tap Dancer and Orchestra" with **Danny Daniels** as soloist . . . Five mime plays were presented at a special preview by the **American Mime Theatre**, the only professional mime troupe in America . . . Last month's statement about **Marina Svetlova** dancing at the Rome Opera was correct except for the fact that it is **Boris Romanoff** who is guest choreographer there, and not his brother **Dimitri** who is, of course, Regisseur of The Ballet Theatre . . . That company, incidentally, annually chooses the choreographer for the Lambertville Music Circus, and this year **Rex Cooper** gets the job. His wife **Albia Kavan** will be dancing at Lambertville, too.

Jacob's Pillow . . .

The opening program of **Jacob's Pillow's** 1953 Festival will introduce **Lester Horton's** Dance Theatre, **Melissa Hayden** and **Jo Saunders** and **La Meri . . . Alicia Markov** is scheduled for July 23, 24 and 25. Ther will be a three week season of continuou performances starting July 27; 1st week **Jose Limon** & Co. followed by **Celi** Franca's **Nat'l Ballet Co. of Canada**, an then an all-ethnic program with a bi new La Meri work, **Ted Shawn**, **Carol Goya** and **Destine** appearing.

More news notes . . .

Iva Kitchell, having completed her 6t consecutive NCAC tour, returns to he Huntington, L. I. studio-home to teach limited number of classes in ballet an pantomime . . . **Alma Rosita** and **Antoni Valero**, just returned from a South Amer ican tour, were featured in the Radi City stage show for two weeks beginnin April 23 . . . **Valentina Oumansky** who has been well received in group of concerts this spring, will teac in San Francisco this summer . . . Th newly formed **Contemporary Dance Art** now affiliated with The Educationa Alliance, presented its first concert on Ma 17th with solo and group works by **Edit Stephen, Ilka Suarez, Erick Hawkins, Ali Taroff, Martin Allen, Alec Rubin** and **Ch'a Lei** . . . Associate Editor **Doris Hering** spok before the N.Y. Ballet Club on May 10th Her subject was "The Dancer, The Criti and You" . . . On May 25th **James Star buck**, choreographer of "Show of Shows" again shows kinescopes of his TV dances . . . The new Who's Where, put out by **Leo Shull** (Show Business) Publications is just off the press. If you're looking fo addresses and phone numbers of pro ducers, agents and publications, this i for you. On sale at newsstands.

Around the World . . .

Sinda Iberia takes her company t South America this summer and then has Canadian, Mexican and U. S. tour scheduled . . . From Vienna we have a happy note saying that members of the Opera ballet are thriving in their new air-conditioned quarters after working in the cellar of a bombed-out building fo years . . . **Ruthella Wade**, one-time Edito of DANCE Magazine has been promoted to City Editor of the Anchorage, Alaska Times . . . **Paul Steffen** currently touring Italy with his company in a smash musical called "La Piazza", writes that American dancing is very popular there . . . **Gladys Hight**, back from her 198th flight, this time from Honduras, was Chicago hostess to **Lorraine Norton**, member of the London Royal Academy of Dancing, and director of one of Australia's largest ballet schools. Miss Norton, who has examined 1200 pupils for the RAD in the twelve years she has lived down-under stopped briefly on her round-the-world trip.

(*continued on page 69*)

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looking at Television

with Ann Barzel

● On April 26, at the same moment that television was taking a giant stride forward with Maurice Evans' two hour "Hamlet" on NBC, over at CBS a capsule version of "Gaité Parisienne" was being aired. We hope this coincidence has no significance, that it does not point to a future of abbreviated dance.

"Gaité Parisienne", presented on Omnibus, was credited to Ballet Russe de Monte Carlo. Nina Novak was the Glove Seller, Yvonne Chouteau the Flower Seller, Roman Jasinsky the Baron, Vladimir Dokoudovsky the Peruvian and Gertrude Tyven led the cancan. They danced nicely, but, with perhaps the exception of Tyven, are hardly in the top brackets of interpreters of these roles. The corps de ballet as well as the choreography was condensed. The setting, much more elaborate and spacious than that of the stage production, was reminiscent of the original decor and wonderfully in period. The camera work was sensibly straightforward. Viewers saw a good TV show if not a true realization of the Massine ballet.

On May 7, the Kate Smith Show (NBC) included a telescoped "Sleeping Beauty" arranged by Andre Eglevsky and danced by himself, Melissa Hayden and Patricia Wilde. In a blooming bower (which the Florists of America had fixed up for the previous day's fashion show) Miss Wilde was the Lilac Fairy. She danced the familiar waltz variation, expanded to include the fouettés relevés of the Sadler's Wells version, then led Prince Eglevsky to Sleeping Beauty Hayden and mimed the facts of the spell. The Prince broke the spell and danced the grand adagio with Princess Aurora. The pas de deux was danced exquisitely. Miss Hayden's beautifully articulated legs and feet are especially eloquent in the intimacy of the medium.

Miss Hayden made the usual third act variation more interesting with a bit of logically interpolated batterie and Eglevsky was most successful in making for himself a new variation within the circumscribed formula of the male tour de force. The coda was danced, as Tschaikovsky intended, to the music often usurped by the Three Ivans. It included soaring grands jetés and a few fouetté turns by Patricia Wilde (television never has time for 32, perhaps due to the sponsor's fear of repetition in anything but the commercial).

Miss Hayden and Mr. Eglevsky danced the Bluebird pas de deux for Kate Smith on April 30. It was danced exceedingly well.

TV's frequent use of variations from classical repertoire is having an excellent educational effect on the dance schools of the nation. Many teachers have been teaching the variations of the Sugar Plum Fairy, Bluebird, Swan Queen, Lilac Fairy, etc. and when all the little Susies see Markova, Danilova, Tallchief, Hayden dancing *their* numbers it increases their respect for the ballet class and stimulates them to imitate the stars. And the kids (and their mamas) notice all sorts of details they had not seen before. The result is a more intelligent audience.

Dido Sayers and Steve Primus had just stepped out on the Beulah Kearney Show on April 22 (ABC) when the station temporarily lost its sound. They danced the pas de deux from the third act of "Coppelia" very well even if you had to hum the music yourself.

Marc Platt and Kathryn Lee have been featured by the Kate Smith Show a number of times. On May 6 they opened with boy teaching girl to dance. After a bit of jive and a kiss on the cheek the theme changed to young-love. Platt is dancing better than he was for a long time—and that is very well. Miss Lee suffered from that costuming curse, the flat-heeled shoe with the street-length dress.

Young love is a very popular theme for television dance. It is nicest when Bambi Linn and Rod Alexander do it for Show of Shows (Sat.-NBC). In the past weeks they have been a sailor and his girl on 12 hours leave, a shoe-shine boy and a customer, a home-town lad and his girl at the turn of the century, a bowery pianist and his wistful sweetheart.

Still on the young-love theme—it was all over the screens in April. April in Paris, you know, with yearning boys and girls in the shadows of the Eiffel Tower and La Vie en Rose crooned around the corner. Kenneth Spaulding and Diane Sinclair had a slight variation on What's My Name (NBC—April 20). They had Paris in the Spring and the Eiffel Tower but they sang and danced to "That's What Makes Paris Paree" and followed with a cancan to Offenbach.

Sinclair and Spaulding have come up with as much variety in their work as any dancers in the profession. Recently they have been a lost weekend couple at a bar, a pair of backstage hoofers, a small town bashful beau and his girl and children caught in a fantasy land of giant musical instruments (based on Eugene Loring's choreography for Columbia's "The 5000 Fingers of Dr. T."). Although they sing and speak lines these two are at their best when they stick to dancing.

Best fantasy this month was in the Fred Waring dream sequence on May 3 (CBS). It included a lovely dream dance with Nadine Gae, Marc Breaux and cloud effects.

Special treats of the month were Ruthanna Boris, José Greco and Betty Bruce. Miss Boris danced with Frank Hobi on April 19 in NBC's "And It Shall Come to Pass". Their two dances were in a suitably joyous mood.

Greco and his troupe danced on Toast of the Town (CBS—April 26). The setting was especially right and there was a bit of imagination in the camera work — clapping

Tony Charmoli, who stages and choreographs NBCTV's "Your Hit Parade", makes a suggestion to dancer Virginia Conwell, Charmoli is due a good deal of the credit for the Peabody Award recently received by the program for its "unusual ingenuity . . . charm and good taste".

hands in the foreground framed whirling flamenco dancers. Greco looked marvelous.

Betty Bruce, on the All Star Revue (NBC—April 18) again proved she was a ranking tap dancer. She does a kind of double renversé turn with backbend that is always exciting. Comedian Ben Blue who appeared on the same show might well be studied for his mastery of basic humor in gesture and pantomime. His burlesque of a Russian dance in which he soberly sits on a chair for the prisjadka steps was hilarious.

Best dance humor of the month was Mata and Hari's "Movie Struck", with Tommy Marlowe and Sven Svenson as Yes Men. Hari did a wicked parody of an exotic director and Mata was a cinema seductress.

Excepting those directed by James Starbuck on Show of Shows and by Tony Charmoli on Your Hit Parade the dancers attached to variety shows have been disappointing this year. The troupes are fewer and smaller and the choreography, if it can be called that, is cornier. The Cover Girls (All Star Revue —NBC) and Glamourlovelies (Ken Murray Show—CBS) are best as foils for leering comedians. One in a while they step out in an awkward waltz and do an occasional sissonne. The sissonne is television's favorite step. It gives an effect of big movement and you can sissonne right back into the camera's focus. The most sissonnes on TV (and pretty good ones), are by the John Wray-directed Toastettes (five blondes and a beautiful brunette), who open and close Ed Sullivan's "Toast of the Town". They have been doing the same sign-off for two years and look talented enough to do more.

For several weeks a Gae Foster line was dubbed Toastettes and featured on the Sullivan show. They showed the usual Foster coupling of girls and gadgets. The favorite routine is balancing and bouncing on huge rubber balls. The girls become so involved in the gimmick that their own appearance is often awkward.

Peter Birch is choreographer for the six dancers surrounding Jane Froman on U.S.A. Canteen (CBS—Tuesdays and Thursdays). The nicest thing we saw them do was a sort of free style number with the girls in leotards.

On the final Arthur Murray program of the season (Dumont—Sundays) Virginia Johnson was introduced as the person responsible for the excellent arrangement of ballroom dances on the show. A belated orchid as well as the big hand should go with the recognition.

Jack Baker and Hal Belfer are among those credited with choreography on the Colgate Comedy Hour (NBC—Sundays). Their chores are limited to such tasks as directing oriental houris in how to be bait for Dean Martin and Jerry Lewis gags, how to make love to Jimmy Durante and to squeal at each star's jokes. Since these girls may be dancers we will include them here for the record.

Scott Music Hall has a group replacing lovely Mary Ellen Terry. I've never managed to catch a credit line before or aft. The dancers are hard-working. The girls sometimes get on pointes, the boys obligingly lift them, everybody does tap work. It is all very busy and lacking in style and direction.

Several of the big-name shows have featured precision lines. We'd hate to see a lot of kids out of work the day some bright TV director realizes that the multiple image is the easiest of the TV camera's tricks and they can get the most unanimous and symmetrical of lines with just one comely girl. THE END

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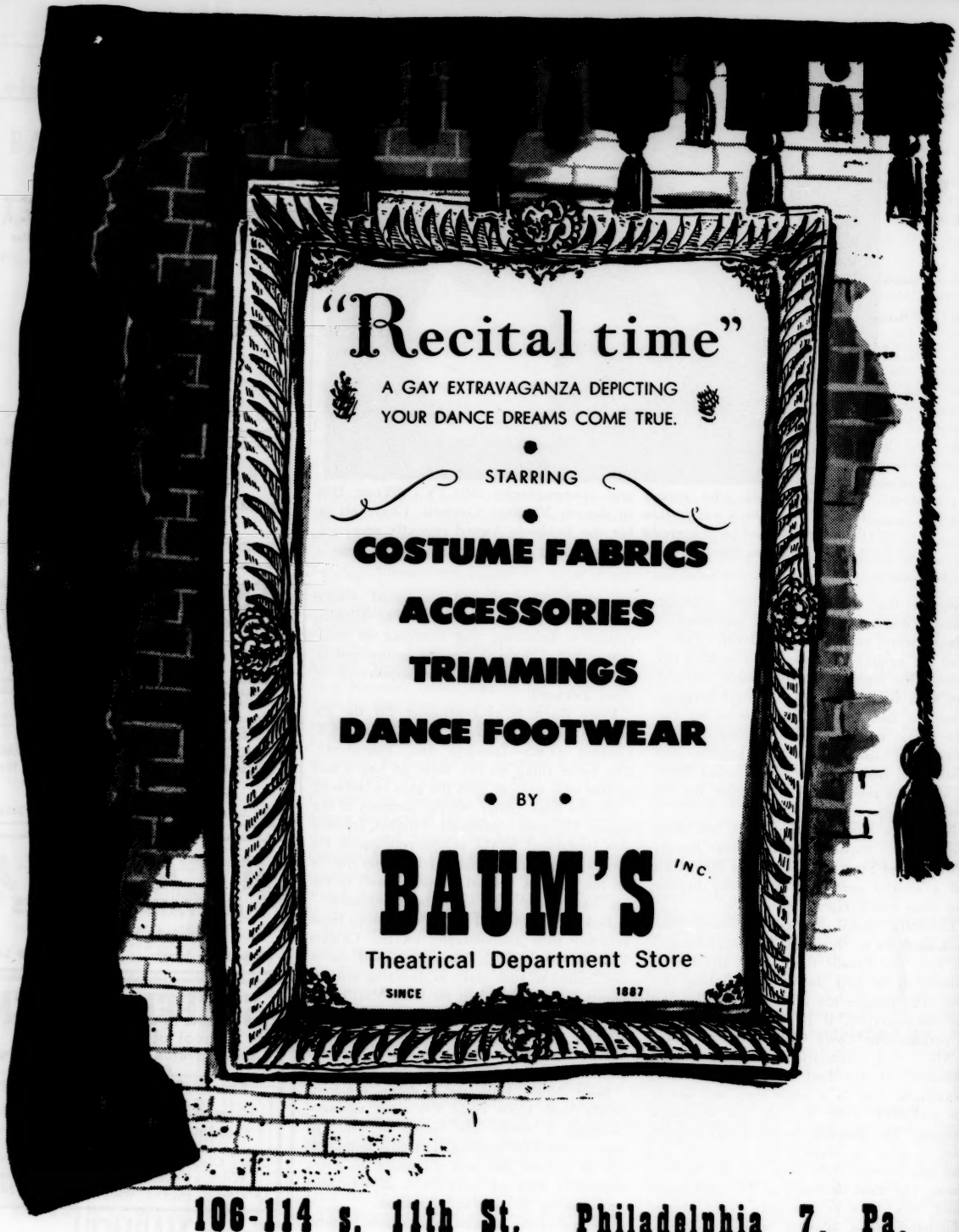

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The Season in Review

by Doris Hering

Mata and Hari and Company
Central High School of Needle Trades
April 4, 1953

The "Danced Theatre" of Mata and Hari remains over the years an exceedingly warm and piquant form of kinesthetic humor. Their works divide into roughly two categories — sketches in which the humor is rooted in situation, and others in which it derives from a particular style or quality of movement. Often the two overlap.

Two of their new skits ("The Psychoanalyst", and "The Squealer") relied upon situation. A third, "Marionette Theatre," was almost entirely a study in movement quality.

"The Squealer" set up an amusingly macabre pattern of gangsters outwitting and killing each other until only one was left. This hardy soul paid his lady-love a visit. She squealed, and he was killed. So was she.

Mata and Hari, who choreographed the work for themselves and their company of four (Marc Hertsens, Zoya Leporsky, Tommy Marlowe, and Swen Swenson), devised a fast-paced combination of the sinuous and the staccato. And the company slinked their way through it to perfection.

The company, an unusually accomplished one, was also assigned several works in which Mata and Hari did not appear. In each instance there was, surprisingly, a feeling of let-down. It's hard to say whether this came about because Mata and Hari are less careful in the works they choreograph for their accolytes or because the company just simply lacks the Mata and Hari flair for comic timing — the ability to engender surprise through sudden understatement, sudden shift of focus, sudden caprice.

Mata and Hari themselves have the kind of gestural clarity that comes only from secure balance. This was brought out especially by Hari in their little duet called "Marionette Theatre." As a marionette performing a music hall turn, he hovered tremulously above the ground. Every so often he pattered down a flight of steps seemingly without moving his feet. And at one point he jumped onto a bench without the slightest sign of preparation, as though he were indeed suspended on strings. One became so engrossed in his movement stylization that the triviality of the sketch went almost unnoticed.

The warmth that infused the dances was also characteristic of the playing of accompanist Lothar Perl. In addition, his arrangements combined the vitality and sound rhythmic sense that are invaluable to dancers.

(*continued on page* 10)

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Season in Review

(*continued from page 9*)

Harriette Ann Gray
April 11, 1953
92nd Street "Y"

Much work went into the concert of Harriette Ann Gray and her Company. There was much energetic, earnest dancing. And most of the principal current dance trends were present — the lyric, the primitive, the folk, and the psychological. But the giant emotions and social forces that originally engendered these trends had been sifted to the point where they were intellectual concepts. One had the impression that most of the dances had been "made", rather than nurtured out of passion and into life. And so the concert had the pleasantly passionless quality of a college modern dance performance.

Strangely, the least successful dance on the program came, in its beginning, the closest to being an emotional statement on the part of the choreographer. It was a long group work called "Footnote to History" (with music by John Wilson) in which ten girls, anonymously clad in brown tights, cavorted in ritualistic fashion. The opening section (Primitive) with its sudden animal-like encounters between pairs of dancers and its absorbed darting patterns, had fire. But after a while, the dance degenerated into a sort of track meet for aborigines.

Miss Gray is at her choreographic best when designing simple, athletic movement like that in the concert's opening work called "Dance for Two." With its bursts of warmth alternating with shy restraint, the dance was ideally suited to its two young performers (Peggy Lawler and John Wilson).

In purely dramatic choreography Miss Gray is on less firm ground. For, instead of building her action to a strong climax and then resolving it, she makes an early strong statement and then has nowhere to go. This happened in "Ballad of the Little Square" (Kenneth Klaus), a study of a woman recapturing for an instant the memory of childhood. And it happened to an extent in "Grooved." The latter was, however, Miss Gray's most mature work. In it she outlined the conflict of a young girl trying to break from maternal domination and go off with a young man. The dance, with Miss Gray playing the mother, and Peggy Lawler and John Wilson the young couple, had a basic repetitious circular pattern that varied in intensity as the conflict gained momentum and broke when the girl left. Unlike many dances on this theme, which end either in complete triumph or complete tragedy, "Grooved" achieved a result that was perhaps closer to reality — one in which the couple broke away and yet were not entirely free.

On the whole, Miss Gray has done a fine job of training her young dancers. Like their mentor, all of them move with efficiency, directness, and freedom.

John Wilson was musical director.

alfredo valente

Matteo Vittucci appeared at Carnegie Recital Hall on May 4 in a program of Ethnic Dances.

The New York Ballet Club
Third Annual Choreographers' Night
April 12, 1953
Central High School of Needle Trades

Emily Dickinson once wrote that mirth is the mail of anguish. And we could not help but think of this as we watched the New York Ballet Club's Third Annual Choreographers' Night. Three of the five works presented were so anguishingly inept that the audience could only respond with laughter. Fortunately, the remaining two works had sufficient promise to warrant one's being there at all. These two were Louis Johnson's "Lament" and Job Sanders' "A Time for Parting."

Unlike many young choreographers, Mr. Johnson took great pains to relate the movement style of his dance to that of his music. He selected the Bachianas Brasilieras of Villa-Lobos. It is a lush-sounding soprano solo (sensitively sung on this occasion by Gloria Davey) full of torpor, passion, and melancholy. Mr. Johnson matched it with a group work in which the bodies pulsated through movement that was similarly rounded in contour — similarly compounded of melancholy and inner violence. The theme, symbolized by the opposition of one or two dancers against the group, was one of loneliness and isolation — a typical theme of youth expressed with such plastic fluidity that it seemed curiously mature.

The richly kneaded quality of the movement was obviously an outgrowth of Mr. Johnson's own personal style, but he was unusually successful in translating it onto the bodies of his dancers (Margaret Newman, Tania Makaroff, David Vaughan, Arthur Mitchell, and Mr. Johnson himself).

The influence of Antony Tudor and his way of making a lyric extension from everyday gesture was evident in Job Sanders' trio, "A Time for Parting." The dance was one of those little tragedies of well bred society — about a young man who tires of his wealthy young wife and returns for a brief interlude with his earlier love, an aging courtesan.

The dance was tightly conceived with a smooth interflow between pantomimic movement and pure dance. But Mr. Sanders spoiled the effect by his own on-the-surface acting as the erring husband and by his inability to distinguish between subtlety and triviality of gesture. As the courtesan, Beatrice Tompkins was a trifle too steely in body carriage and energy output. It was as though she were trying to compensate for the lack of passion in Mr. Sanders. The work had a specially created score by David Hollister.

Of the other three works what can be said? What kind of serious evaluation can be made of something in which a young man waves vaguely at a plump young thing posing apathetically as Galatea ("The Beautiful Galatea" by Peter Nelson)? How can one think in an orderly fashion about something in which a corpse, some flies, a bird, and a lion were distinguishable one from the other only by their costumes ("The Lion" by Valentina Belova)? And what can one offer except a tired protest in the direction of a work in which a young woman clutching at her face, clutching at a young man, and clutching at some appallingly trained girls, represented the tragic dilemma of a woman unprepared for advancing age ("Eternal Dread" by Fedor Lensky)? This kind of heartless dessecration of the art of dance is enough to make one want to violate the Sullivan Act right then and there.

Dance Audition Winners' Concert
April 25, 1953
92nd Street "Y"

One of the most difficult lessons for a dancer-choreographer to learn is how to integrate emotion into dance form. The young people who performed on the 92nd Street "Y's" annual Dance Audition Winners' Concert have not, for the most part, learned this lesson. Either they emoted extravagantly, but to little expressive purpose, or they tucked their hearts away and merely made designs with their arms and legs.

Representatives of these two opposing ends of the scale were John Fealy and Gladys Bailin. In his first two solos, "Tic" and "The Cup", Mr. Fealy seemed to be coping with a giant sense of frustration and isolation. But in both cases, the emotional need was so overwhelming that it completely distorted the form of his dances. He was constantly drawn into bursts of irrelevant technical display that made him seem like a violin trying to substitute for a whole orchestra.

In his third solo, "Jeremiah", Mr. Fealy came closer to disciplining the form of the dance to its restrained, lamentation-tinged content, and he gave evidence of being an appealing performer who has yet to explore, rather than exploit, the expressive range of his small-boned but potentially elegant danc-

(*continued on page 64*)

dance magazine

Volume XXVII — No. 6
June, 1953

Rudolf Orthwine, Editor and Publisher
Jean Gordon, Associate Publisher

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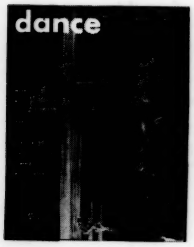
In this issue

6	Looking at Television	Ann Barzel
9	Season in Review	
12	Modern Dance: A Ritual of our Times	Doris Hering
16	England's Revival of Old-Time Dancing	Jean Gordon
18	From Little Acorns: Canadian Dance Festival	Herbert Whittaker
20	What AGMA Means to Dancers	Eugene Hayman
21	Nancee at a Music Circus; a story in pictures	Morris Beck & Edya Signer
24	Dramaturgy of the Ballet	Rostislav Zakharov
25	Fanny Elssler, Trans-Atlantic Traveler	Lillian Moore
26	Dancers Involved: A Photographic Experience	Sid Grossman
32	Alicia Markova: Her Life and Art sec. I	Anton Dolin
34	People and Places: a pictorial	
36	Choreography Class at a Ballet School	Robert Sabin
40	College Productions of Interest	
42	Young Dancer Section: To Each His Own Decision	
44	Books in Review	
51	Schools for Dancers: Lillian Cushing School and a Reunion	
52	Basic Tap Technique: Quarter Note Triplets	Johnny Mattison
58	Studio Management: The Last Lap	Toni Holmstock
60	Ballroom Panorama: Right-Turn Angle Rock	Albert & Josephine Butler
62	The Graded System: cont.	Carolyn Parks



on the cover . . .

The blueprint for "The Filly" is by Peter Larkin, the ingenious young artist who earlier this year designed "Streetcar Named Desire".

"The Filly", choreographed by Todd Bolender, was premiered on May 19th at the N. Y. C. Ballet—one of four new productions during that company's May-June season. If that sounds like they're affluent, turn back to page one and read about the company's troubles. Also, send them a contribution. They need and deserve it.

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coming in July . . .

Next month, in addition to another large section of Anton Dolin's book about Alicia Markova and a rich variety of exclusive articles and photos, we bring you one of the most extraordinary features we have ever published —

YHO, THE SORCERER'S VILLAGE

the story in words and unforgettable photos of the expedition led by Captain Hassoldt Davis, famous author and explorer, into the Ivory Coast of Africa. Captain Davis and his wife spent months travelling in Liberia in search of a village where, so they had heard, witch doctors were taught their craft, and dance rituals as old as time were passed on from generation to generation. Almost everybody the Davises met denied that there was such a village—here and there they became friendly with someone who said it "might just be" in this or that direction. The Davises found it, recording with movie and still camera the passionate primitive rituals from which all dance has evolved.

With his anthropological background, the explanations which Captain Davis gives, not only of the dances of this hidden community, but also of different tribes they met en route, will enrich your feeling and understanding of all dance. We consider it a privilege to publish both the dance photos and the commentary of Captain Davis in the July issue of DANCE Magazine.

Don't forget to send us your summer address so that your subscription will follow you.

peter basch

Pauline Koner and Jose Limon in "Deep Rhythm"

● The two-week season sponsored by the B. de Rothschild Foundation was a wonderful stimulant for the modern dance. For, in combining a generous cross section of contemporary modern dance talent (seventeen works by eight choreographers) in a Broadway season, it enabled audiences to see the art in something better than its usual impoverished format. And more important, through the wide range of works presented, it proved once and for all that the modern dance is indeed a valid artistic concept—valid because it allows its practitioners the utmost in expressional freedom. Yet it has discipline —the natural discipline that content imposes upon form.

How exciting it was to see side by side the taut lyricism of a Martha Graham and the spatio-linear play of a Merce Cunningham—the plastic simplicity of a May O'Donnell and the sculptural massings of a Nina Fonaroff. It was almost hard to believe that such variety of image, of impulse, and of physical attack could have been set in motion by a single artistic precept. Yet there it was, led, as always, by Martha Graham and Doris Humphrey.

It has often been said that only those who have lived through youth can capture its essence in a work of art. And perhaps that is true. For the perspective of maturity enables one to eliminate the confusion and uncertainty of youth and to distill its innocence. That is what Martha Graham has accomplished in her "Canticle for Innocent Comedians".

"Canticle", which was premiered last spring in Miss Graham's Juilliard season, is a dance for the company without Miss Graham. It is a work for the lithe, almost childlike slenderness of Patricia Birsh, Matt Turney, Linda Margolies, Miriam Cole, and Leslie Snow (as a chorus of participants). It is a work in which dancers spring and swirl in great wellings of untried energy; a dance in which the Sun (Bertram Ross) plays stead-

lively. The leaps are leaps; the jumps are jumps; the turns are turns. And yet there are elements of surprise in the off-balance torsos, the alternations of gentleness and vivacity, the changing groupings. "Dance Sonata" has no emotion. It is not meant to. It is a bright "how-do-you-do." And as such, its clean-cut, symmetrical quality was a welcome change of pace, but one that might prove academic if extended into more works.

Miss O'Donnell's carefully trained company consisted of Nancy Lang, Marion Andersen, Margery Gray, Helen Kasinoff, Gerald Arpino, Jonathan Watts, Robert Joffrey, Ruby Gluck, Sonya Gray, Zenaide Trigg, Roy Graves, and Arthur Yahiro.

It is inevitable in a concert series dominated by titans like Doris Humphrey and Martha Graham that there be strains of influence. They popped up in almost all of the works but most consistently in Helen McGehee's "La Intrusa." In its torso-motivated movement, this little rite of death and rebirth seemed like an echo of the finale of "Canticle for Innocent Comedians." But it was neatly composed and has been considerably clarified since its first performance on Miss McGehee's own program earlier this season. The work was performed by Stuart Hodes, Miriam Cole, and Miss McGehee.

Although Merce Cunningham was also raised in the Graham cradle, he has completely severed himself from her sphere of influence. And on these programs, where so many of the choreographers were Graham-bred, he seemed like a creature from another planet.

On the surface, his "Sixteen Dances for Soloist and Company of Three" is an endless game in which movement qualities are tried for their own sake — in which sudden turns of the head and shifts of gesture impetus — in which abrupt changes in tension from light to heavy, from fast to slow, produced an intense feeling of exhilaration in the onlooker. But as one watched the dances again, one realized that under the guise of guilelessness there was a work of great subtlety and quick-probing depth.

There were threads of child-play (with all the life-drama that is so often inherent in the games of children) and the early awareness of adolescence. Throughout there was a sense of harmony and a firm command of the visual elements of space and motion. One felt that one could have stopped the dance at any point and found perfect linear balance.

The entire program was given solid musical support by Simon Sadoff, who conducted the various small musical combinations. There were scores mostly by modern composers like Thomas Ribbink, Ray Green, Hunter Johnson, Louis Calabro, Aaron Copland, John Stewart McLennan, William Schumann, Arnold Schoenberg, John Cage, Priaulx Rainier, and Norman Lloyd. Jean Rosenthal did a sensitive job of the lighting.

The dancing throughout was a pleasure, with some specially fine contributions by Natanya Neumann, Bertram Ross, Stuart Hodes, Anneliese Widman, and Miriam Cole.

THE END

Martha Graham's "Appalachian Spring"

Helen McGehee in "La Intrusa"

Nina Fonaroff's "Lazarus"

May O'Donnell's "Dance Sonata"

sketches by doris thurston

England has a
of Old-Time

Over 5000 people were present at the 9th Old-Time Dancing Ball of the Year, organized by Sydney and Mary Thompson. Photo by George Honig of the London Sketch.

courtesy kamin dance bookshop

● My arrival in London was highlighted by sunshine. I found a comfortable hotel room waiting for me, plentiful and excellent food and all those things I had been told were "unobtainable in England"—things like nail polish and soap—just as abundant as at home. These were pleasant surprises but my real excitement of discovery came as a result of the invitation of Sydney and Mary Thompson, who asked me to an evening of Old-Time dancing at their ninth Ball of the Year, held in London's giant Empress Hall on April 25th.

The Thompsons are the attractive couple whose charm and energy are to a good extent responsible for the popular English revival of what could also be called old-fashioned dancing. Their dances are reminiscent of the days of the great ballrooms of earlier centuries, dances forgotten when ragtime came on the scene after the first decade of the 1900's.

Sydney Thompson was an engineer who was also interested in recreational activities when, during the war, the firm for whom he was working asked him if he would start some form of recreation suitable for the employees of the company. The project which Mr. Thompson arranged has snowballed until millions of people have become involved. It became a full-time job for him, his wife and an orchestra which specializes in music for such dances as the Lancers, minuets and waltzes. The

big time revival Dancing

lillamor

Honoring the Coronation, the Thompsons presented "A Waltz For The Queen" before a television class of millions.

by Jean Gordon

Jean Gordon, Associate Publisher of DANCE Magazine, is currently enjoying her first visit to England.

evening of Old-Time dancing which I saw at Empress Hall, where over 5,000 people gathered to share their enthusiasm, moved me deeply by its feeling of warmth and simple happiness.

In the way that Fate has of dovetailing an idea with a time and place, the notion of this kind of dancing was a perfect discovery for England during the dark days of World War II. It filled a need in the lives of people by providing an entertainment in which everyone, young and old, could participate. Entertainment at which most of the people are just spectators is not enough in wartime; it is too easy for attention to wander to the unpleasant realities outside. But when active participation is possible, the result is quite different. Happily involved in learning a polka, a Scotch reel or a valeta (favorite of the current Queen Elizabeth), keeping time and keeping in step, people forgot about the terrors outside and found hours of cheerful relaxation. But the end of the war did not mean the end of interest in Old-Time dancing. On the contrary.

The Thompsons now travel about forty thousand miles a year to bring their demonstrations to eager groups in village halls. Families who cannot frequently attend dances can at least roll back the rug and join in as they listen to the regular Thompson BBC program called "Take your Partner".

For the past three years Sydney and Mary and their Old Tyme Orchestra have been invited to conduct the dancing at the Christmas Staff Ball at Buckingham Palace. The royal family always appears at this function and has as gay a time as everyone else.

This spring a demonstration on TV attracted, according to newspaper reports, "many millions", who watched and learned "A Waltz For The Queen", in honor of the Coronation. This is a new dance, but elegant and gracious as those that grandmother and great-grandmother knew and loved.

As for those grandmothers, and an occasional great-grandmother, they aren't left out. One of the pleasures of this kind of activity is that it does not require the vitality of youth to do it, and yet youthful vitality can find a happy outlet here, too. At the dance I attended I met people from all walks of life and all ages. I danced with one old man of over 70, a widower who, after his wife's death, became interested in dancing and who was eager to teach me unfamiliar steps so that I might enjoy myself, too. I noticed one woman who suffered from a limp, the result of an old injury. For years she had thought dancing was forever denied her: then her doctor recommended "exercise—but nothing too strenuous" and suggested she try Old Time dancing. The outcome has been not only that she gets the required amount of exercise, but has found great joy and made many friends.

I cannot remember having encountered anywhere else such an atmosphere of friendliness and warmth as existed among those people. There were train drivers, porters and farmers as well as expensively dressed city folk. I saw women in gowns which must have cost the equivalent of $500.00 and women in dance frocks they had obviously made for themselves for a few pounds. It really didn't matter to anyone what you wore, provided you came to enjoy yourself—and to *dance*.

With this kind of dance there is no such thing as an onlooker. Everyone wants to "have a go at it" himself! This does not mean that the dancing is just a merry shambles, for in the words of the old saw "if a thing is worth doing, it is worth doing well" and these people find, once they begin, that the more they practice, the more accomplished they become and the more they enjoy themselves. I watched the proud carriage of some of these ordinary folk, the way they lifted an arm or held their heads, and I was immensely moved.

If, in addition to the tremendous folk dance and ballroom dance movements that flourish in the United States, there should also grow an interest in Old-Time dancing, I for one, would be very happy about it. We have room for so much, and now that I've been waltzed at arm's length in the Waltz Cotillion and have lightly kicked up my heels in the Latchford Schottische, I want to do it again!

The End

ken bell

from Little Acorns:

a review of the 5th Canadian Dance Festival

by Herbert Whittaker
Critic of the Toronto Globe & Mail

Scene from "Maria Chapdelaine", a dance composition "strongly reminiscent of the Habitant carvings of Quebec" was performed by the Willy Block Hanson Dance Group of Toronto.

● Having this year celebrated its fifth birthday, the Canadian Ballet Festival, held in Ottawa the week of April 27th, must now be accepted as more than a hopeful venture or a promising experiment. It has taken its place among the country's cultural institutions.

Now is the time when the Festival spirits pause in their labors to assess their achievements and to look ahead — cautiously. In these five years, the Festival has been an important stimulus in a country so wide and still so sparsely populated that few professional companies have actually been across it.

Like the older, bigger Drama Festival and the successful music festivals of the West, it brings together each year participants from points as far apart as Halifax and Vancouver, so that they may see each other's work, show their own and return home with a renewed assessment of both.

Even allowing for a certain amount of self-congratulations appropriate to Festivals, this organization can claim to have achieved many of its aims. Its guiding spirits can point, for instance, to the sharp rise in the standard of the choreography, the major achievement of the Fifth Canadian Ballet Festival.

The earlier Festivals, held in Toronto, Montreal and Winnipeg disclosed that, choreographically speaking, the companies were apt to be pretty weak. Not all of them, but enough of them to make the few with simple ideas boldly expressed stand out sharply. Some of them were ludicrous, proclaiming their creators' lack of concept. Others were imitative, unashamedly modelled on well-known choreographic works. This year, although it had its less successful moments, the Festival revealed noth-

ing to infuriate or call down scorn, and had some very interesting performances.

One of the most talked-of works of the week was "The Atom" which was created by Mara McBirney for the collective group called the British Columbia Ballet Company. Based on a theme by Fay Westwood, "The Atom" might easily have been pompous and even ridiculous, but it avoided being either.

Fore-shortening evolution drastically, the ballet takes a personalized figure of primal energy through the creative development of our earth to a position, as Atom, of enormous destructive possibilities. In a struggle with War, he is the winner. At this point Miss McBirney assumes an optimistic view and sees the Atom converted to a course of helping the sick and maimed victims of War.

The choreographer keeps the ballet from becoming absurd by her strong sense of action. Some of her work for this composition recalled, without imitating, the famous "Green Table" by Kurt Jooss. John Dennis effectively danced the role of the Atom and Virginia Hunt that of Sickness, but it was Ray Moller to whom the palm went for his stalwart performance of War.

Toronto's Janet Baldwin, who made a very good impression last year with her first ballet "Suite", was again invited to show it at the Festival this year. In it she has suited the Corelli music neatly with movement well within the range of her student-dancers. But her new work has a concept more difficult to dance. Using the Caesar Franck Symphony, she has worked out a complicated parallel between the purifying effect of love and the refining of metal!

The ballet, "Theme Primeval", which occasionally misses the challenge of its familiar music, employed a narrator who was Man's Conscience. Conscience urged him on to appreciation of the love of a Young Girl, though Man himself was being rather forcibly lured by the Harlot. At the same time, the evil metallurgical forces, labelled Sulphuric Creatures were pursuing Man, too. By saving some children from the influence of sulphur (the ballet is set in the ugly mining town of Sudbury, Ont., where the green of the North Country is similarly menaced) Man wins back the approval of his Conscience, who then becomes fused in some mysterious fashion with the Spirit of Copper.

Impossible as this concept may sound in words, Miss Baldwin's skill and flair made it theatrically possible. Walter Foster danced the role of Man, Ruth Carse the Girl, while Charlotte Wright made an interesting appearance as the Harlot. Richard Easton, a fine young actor turned dancer for the occasion, danced and spoke as the Conscience. Miss Baldwin took the small role of the girl's Mother.

From Montreal came Elizabeth Leese's Ballet and her "Lady From the Sea", also a repeat from last year's Festival, but with cast and choreography strengthened. It proved to be the strongest choreographic creation of the week. Alex MacDougall and Roger Labbee danced the two male leads, giving Miss Leese able support in her arresting dance performance as the Ibsen Lady. Jean Fournier de Belleval designed the fine setting — a great asset.

But Miss Leese had a rival, both in choreographic achievement and personal impression. Willy Blok Hanson, Javanese-Dutch dancer who now has her own group in Toronto, presented her first ballet on a Canadian theme. Basing her work on Louis Hemon's novel of Quebec life, "Maria Chapdelaine", Mrs. Hanson whittled it down to a series of scenes strongly reminiscent of the Habitant carvings of Quebec. The effect of the work was impressive enough to overcome a very poor performance of Calvin Jackson's original music. Mrs. Hanson was strangely interesting as Maria. Her sister, Charlotte de Neve, danced the male role of Tit-Be, Bernadette Brooks that of the mother of Maria and Cliff Collier that of Maria's affianced, Francois Paradis.

Mrs. Hanson's company also brought to the Festival her "Sketches of the Orient", graceful versions of Javanese, Sumarian and North Indian dances, which won her much attention in last year's Festival. Again, the precision and repose of the dancers, backed by the shimmer of Indian costumes in the spotlights and the accompaniment of Gamelan and drum music, made this work a highspot of the Festival.

In addition to its mildly sensational "The Atom", the British Columbia Ballet Company brought "Cinderella", to the Prokofieff score, as staged by Heino Heider, a German dancer newly arrived in Canada. He also presented a cheerful version of the Pygmalion story and a retelling of the Daphnis and Chloe legend. As a dancer Mr. Heiden is disappointing, apparently needing a strong regisseur, but as a choreographer he promises very well indeed.

An interesting group dance was brought by Francoise Sullivan, a Montreal dancer of considerable talent. Created with no reference to the two existing ballets of the same name but to the same Monteverdi score, Miss Sullivan's "Le Combat" was effective even though it was rather lacking in climax.

Ottawa, host city to the Ballet Festival for the first time, contributed a ballet blanc to Beethoven's "Moonlight Sonata" as well as the rather more charming "Les Valses" with music by Arensky-Khatchaturian. The Ottawa Classical Ballet also danced a not too successful recreation of the jazz ballets of the early 30's. Also on the weak side was an entry by Eleanor-Moore Ashton's Montreal company called "Wedgewood Ballet", while the Halifax Ballet offered the Festival's low point in its "All the Nice Girls", badly danced and poor in concept.

And yet, in spite of the fact that the Royal Winnepeg Ballet, the most advanced of Canada's companies did not appear; in spite of the all-over level still being uneven, this Fifth Festival was clearly the most successful so far. In addition to its gratifying spur to Canadian dancers and choreographers it slowly but surely is assuming a standard of professionalism in performance and concept which bodes us well. The End

what AGMA means to dancers

by Eugene J. Hayman,
Ass't Exec. Sec. of AGMA

• The American Guild of Musical Artists, Inc. is the only organization in the United States and Canada authorized to represent and bargain collectively for professional dancers, choreographers and stage managers appearing in the dance field (including ballet, modern, ethnic, and national dance groups). It was chartered by the Associated Actors and Artists of America, affiliated with the A F of L. Besides the ballet fields, AGMA also covers the areas of opera, concert, chorus, and oratorio, thereby assuming a predominant position in the field of classical musical arts.

In the seventeen years since its organization in 1936, AGMA has made steady progress in negotiating collective bargaining agreements. Today all major ballet companies, such as the New York City Ballet, The Ballet Theatre, Jose Greco and Co., Dancers of Bali, Sadler's Wells, (when they are here) New Dance Group Presentations, and others too numerous to mention, are in contractual relationships with AGMA, and the same uniform conditions of employment exist with all of them. This policy of uniform conditions and equal salary costs places them on an even competitive level.

How have AGMA's policies and efforts paid off for the individual dancer engaged by a ballet company? The advances have been many since the so-called "good old days".

Most people, including artists, consider the amount of the salary as the most important factor in a job. In this respect, AGMA has done extremely well; in 1942 a corps de ballet dancer had to be paid a minimum of $41.50 per performance week and a minimum of $20.00 for rehearsal weeks. The corresponding figures for 1952 was $83.00 per week for performances and $45.00 for rehearsal weeks. This represents an increase of 100% for performance salaries and one of 125% in rehearsal salaries. Of course, the cost of living has risen tremendously since 1942, and therefore, these percentages are misleading. But, even taking into consideration that the cost of living has risen 58%, the net gain in salaries for performances rose 42%, and for rehearsals 67%. Since AGMA only endeavors to negotiate for adequate minimum compensation this increase represents a considerable gain, for many dancers who have been with a ballet company for one year or more years receive more than the stipulated minimum salaries.

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Another important factor tied to salary scales, which many dancers tend to ignore, is that, up to the present time, most ballet organizations have been operating at a deficit. Therefore, it has always taken a great deal of effort on the part of AGMA to persuade employers that dancers and other artists are entitled to a living wage whether or not company operations are profitable. It is on the above premise, the fact that the cost of living has been increasing steadily, and the continually mounting strength of AGMA in the dance field, that salary raises were obtained. However, the picture is slightly changed today; the ballet has emerged from its former restricted position of entertainment for balletomanes only to a point where it has now become a generally accepted medium of entertainment throughout the country. The unprecedented 12-week season of New York City Ballet, the highly successful tours of The Ballet Theatre and other dance groups this year prove the point. With such record turnouts, box office receipts have been good and there has been an improvement in most ballet companies' financial positions. We look to the day when a money-losing ballet company will be a thing of the past so that the issue will never again be raised.

To effectively police employment conditions, AGMA regulations require employers to sign every dancer on an individual standard contract form. No waivers by dancers of any provisions of this contract are permitted except with the consent of AGMA. Such waivers are prohibited to safeguard working conditions generally, and particularly for the young and inexperienced dancers who enter the field for the first time.

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There are three ways in which a dancer may be engaged: for single performances, weekly, and guaranteed yearly employment. AGMA's guaranteed yearly employment contract is unique in the dance field. Under its terms, the employer guarantees the dancer 36 weeks of work, of which at least 24 must be at performance week salary and no more than 12 at the weekly rehearsal scale. The dancer agrees to be available to the employer whenever performances are scheduled. However, the employer must notify each dancer by May 15th as to the availability of summer employment. If no summer work is booked and the 36-week guaranty has been met, the contract is deemed terminated and the dancer is free to seek other employment. If summer employment is available, the dancer remains bound; the same holds true when the guaranty has not been met, regardless of whether or not summer performances are booked. The employer has a right to negotiate with every dancer for an option on another yearly contract.

This type of employment enables a ballet company to keep its organization intact and available upon short notice and the dancer benefits by having an assured basic yearly salary.

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Another important advance in AGMA's basic ballet contracts was the negotiation of and inclusion into every agreement of a provision requiring all employers to carry unemployment insurance. The existence of this clause has contributed materially in achieving a certain stabilization of dancers' earnings during lay-off periods. Though unemployment insurance benefits are comparatively low, these checks have added several hundred dollars to a dancer's total yearly net take home pay. Since the inception of the New York State Disability Law, coverage under this act has also been required of all New York employers, in addition to Workmen's Compensation.

Paid sick leave was unheard of in the year 1942. In the succeeding years AGMA was able to obtain 14 days' sick leave during one calender year for every dancer who has been engaged for not less than eight weeks of continuous or discontinuous employment. In a case where the artist has been injured or has taken ill while off his job, he is entitled to twenty-one days of paid sick leave. There is no doubt that this provision is more favorable than many existing in collective bargaining contracts of commercial and manufacturing enterprises.

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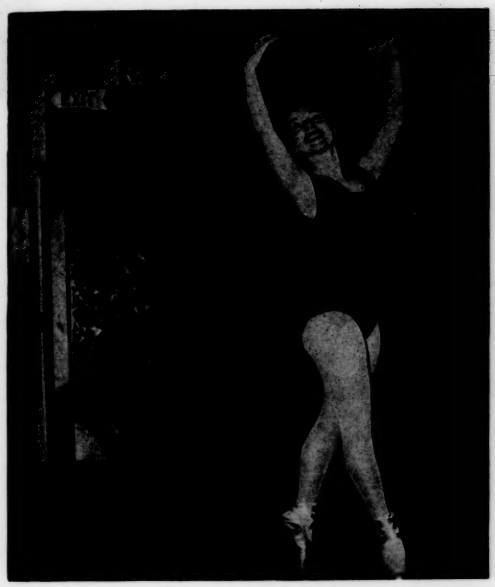
Often dancers are engaged for just a number of limited single performances. Therefore, it is necessary that an adequate minimum salary be set whenever an employer is unable to provide at least one week's work. About the same ratio of improvement exists on this

(continued on page 48)

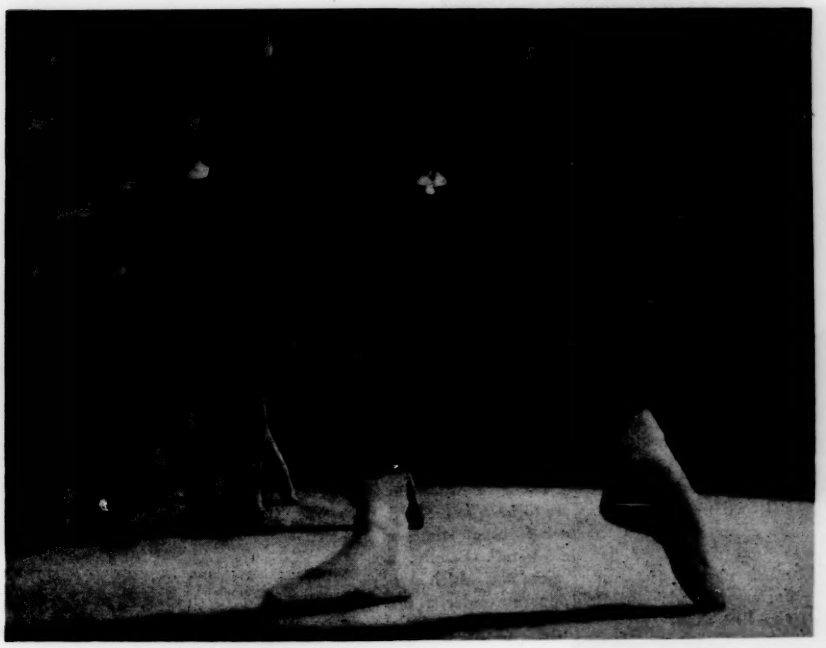
Nancee at a music circus



. . . a picture story of the grind and glamour of a stock theatre-in-the-round

This is Nancee, a lithe, 20-year old brunette who knows through experience the meaning of long hours of practice, careful training and concentration.

But there are rewards: fun and excitement, the thrill of creation, the joy of expression and of doing a job well. For dancing is not only a technique and an art, it is also a way of living. Part of it is the dream of dancing before an appreciative audience.
Nancee dreamed of it too. And it happened to her, just like this . . .

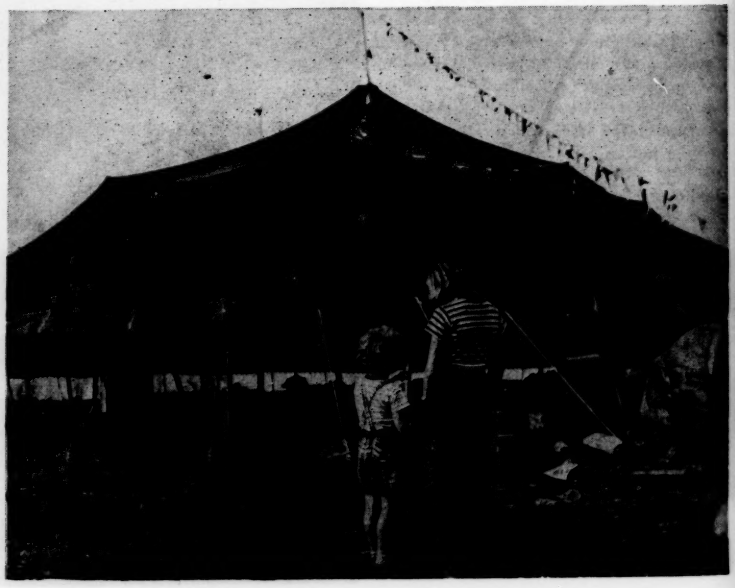


photographs by Morris Beck
text by Edya Signer

One summer Nancee decided she was ready for summer stock. There are a great many summer theatres operating every season, but only a few of them present musical productions which call for dancers. So the competition is very keen. It calls for a round of auditions and try-outs, high hopes and frustrating disappointments.

"Okay. Leave your name and address. Don't call us, we'll call you." And it's back home again to wait for the phone to ring.

And one day it does. Nancee, you've got a job! Report for rehearsals on Monday!



Now that the initial battle has been won, it's time for Nancee to give some attention to where the next ten weeks are to be spent. She'll be a participant in the new form of summer theatre known as "music circus". Briefly, a music circus is a summer company which performs musicals and light operas under a big top like this.

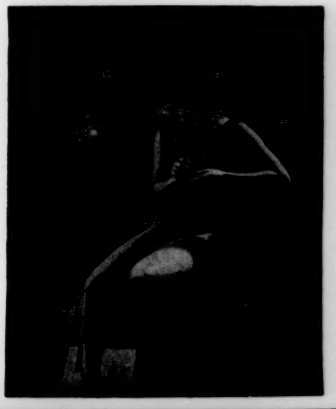
Music circus tents are large, generally seating from 1000 to 1500 people. Inside the tent the conventions of legitimate proscenium theatre defer to the freedom and informality of the circus ring. An oval or square stage is placed right in the center of the tent, and the audience sits all around on canvas-back chairs set into the ground.

"Backstage" is generally "outside". Nancee's theatre is a huge tent, her dressing room a smaller one. The rehearsal hall is a nearby patch of grass or the unused gymnasium of the local high school, the fitting room a crowded corner of one of the dressing tents.

Productions are staged with awareness of audience on all sides. Costumes are gay and colorful always. Music is everywhere; and dance ranks high as a contributor to the tremendous success and popularity of every music circus.

But what do such minor inconveniences matter, when a performer can get right into the midst of his audience? . . . when "live" theatre can be brought to millions who may never see a Broadway show? . . . when a small, talented company of players can create a magical world of music and dance night after night through a whole long summer?

Summer theatre is hard work. It's an endless round of daily rehearsal and nightly performances, with costume fittings, publicity stunts, and maybe a little time off for a swim and a sandwich in between. But is it worth it? Ask Nancee. She's doing it again this summer.



sovfoto—a. gornstein

From the 1st act of the Bolshoi Ballet's production, "Flame of Paris". Choreography by Asafiev.

dramaturgy of the Ballet

by Rostislav Zakharov

In the May issue of DANCE Magazine we published a complete translation of the controversial Igor Moiseev article about ballet in the USSR. The following retort by a leading choreographer of the Bolshoi Ballet also appeared in Moscow's Literaturnaya Gazetta. Neither have previously been seen in the American press.

• In a recently published article "Ballet and Reality" (Literary Gazette, April 24, 1952) Igor Moiseev properly raised the question of creating ballets on contemporary themes—a question of great concern to every worker in Soviet choreography. He is correct in writing of the need for broad utilization of folk dance in contemporary ballets. Finally, one cannot but agree with the fact that a degree of stagnation is to be felt in the ballets of the Bolshoi Theatre and that our ballet is lagging behind our stormily developing reality.

The correct positions taken in the article deserve the most ardent support. But alongside these there are also assertions in the same article that appear to me erroneous and I want to talk about them in discussing the question of ballet art.

I consider that I. Moiseev has undeservedly minimized the successes of Soviet ballet art and hasn't said enough concerning the "new" that our ballet has accomplished.

That "new"—which qualitatively distinguishes the Soviet ballet from the pre-revolutionary ballet—is evidenced in the creation of a whole line of ballet-dramas, distinct from the thoughtless ballet-divertissements that were characteristic of the pre-revolutionary imperial ballet. Lofty ideas, substance and significance have found embodiment in the best Soviet ballets. In them is to be found *active dance*, capable of expressing the thoughts, feelings and actions of human beings. The new content has also created a new form for its embodiment— a *new*, expressive language of choreography.

Of what does this "new" consist? First of all in the democratization of the language of the dance by infusion of the classical ballet with folk dances; in the broadening and enriching of the means of artistic expression of the dance—its movements, gestures and poses, i.e., its vocabulary; in the realism and thoughtfulness of the dance speech.

In examining the form of the contemporary dance apart from its content, Moiseev is wrong in saying nothing of dramaturgy and music of the ballet—without these one cannot speak of the ballet.

How is a ballet created? The process consists of *five links in a single indissoluble chain*, organically bound together. The first link is its conception, *the idea of the future composition, embodied in a specific plot* and set forth in literary form—the program (or, as it is customarily called—the libretto). The second link is the *detailed setting forth by the ballet master of the plan of the future ballet* (based on the program) for the benefit of the composer, with exact instructions regarding the place, time and character of the action, its scale, and timing. Such were the composition plans of M. Petipa for P. Tchaikovsky, for his ballet "The Sleeping Beauty". The third link is the *composing of the music* on the basis of the composition plan. The fourth link is the *composing, by the ballet master, of the very heart of the ballet, its "text"—dances and scenes* set to the ballet music. And, lastly, the fifth link is the *staging* of the ballet which has been composed.

The composition of the future ballet, as set forth in the program, must find realization in the music and in the choreography. This makes it necessary that the composer shall be able to create a musical dramaturgy, to compose a "program" in musical terms, and the ballet master must be capable of creating a choreographic dramaturgy. *Thus, in the ballet we deal with three dramaturgists*: the author of the program, the composer of the music and the composer of the choreography.

That is why I. Moiseev's formulation that the "ballet master is a stage director thinking in terms of choreography" is incorrect. The ballet master and stage director are two different professions. The stage director of the

(*continued on page* 46)

Fanny, la Fee du Siecle — courtesy of harvard theatre collection

Fanny Elssler —transatlantic traveller

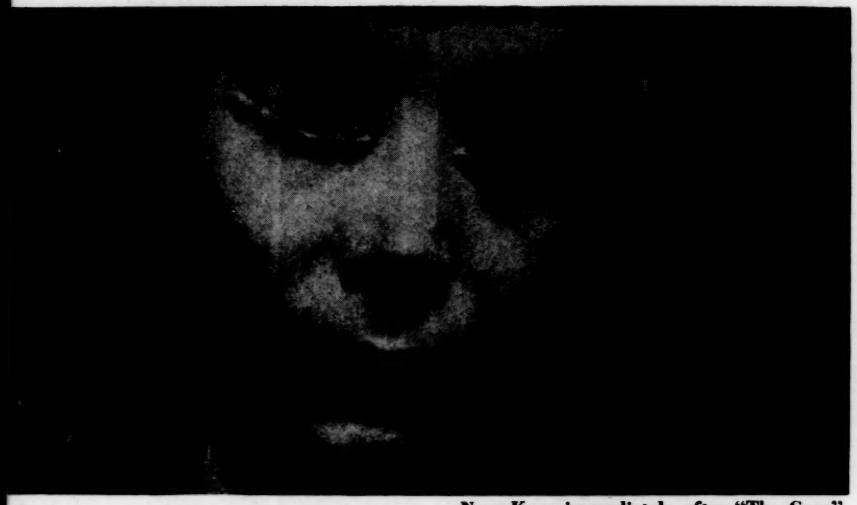
• "It was not Columbus who discovered America, but Fanny Elssler", runs an old theatrical saying. Certainly she was not the first famous European dancer to cross the ocean, and when she arrived in New York in 1840 at least one American ballerina, Augusta Maywood, "la petite sauvage" admired by Théophile Gautier, had already made her mark in Europe.

It was Elssler, however, who inaugurated on a grand scale the admirable custom of international exchange of dance artists. The delightful contemporary caricature, *Fanny, la Fée du Siécle*, which celebrates her American adventures, aims chiefly at satirizing her love for the land of the dollar. (She commanded a minimum guarantee of $500 a performance, an unheard-of fee in those days). It also compares her, albeit somewhat tongue-in-cheek, with those other victorious conquerors, Washington and Napoleon, and depicts her with one toe firmly planted in New York, the other in Paris. But whether it was America that Fanny loved, or just its dollars, she sacrificed her contract at the Paris Opera to remain here for two years instead of the scant four months for which she had been granted official leave of absence.

Elssler's success here brought European dancers to America by the boatload. Only very recently have we begun to reciprocate in anything like equal measure. Since the close of the war a few individual Americans, like Rosella Hightower, Marjorie Tallchief, and John Taras, have won ranking places in European ballet, while the New York City Ballet and The Ballet Theatre have enjoyed their separate triumphs in the cities of the old world. This summer both of these companies will be dancing in Europe, helping to dissipate the hoary legend that America is a cultural desert incapable of producing any sort of artistic fruit. And in the autumn the Sadler's Wells Ballet will visit us again, to prove that exchange of dance artists today is anything but a one-sided affair. ***Lillian Moore***

dancers Involved

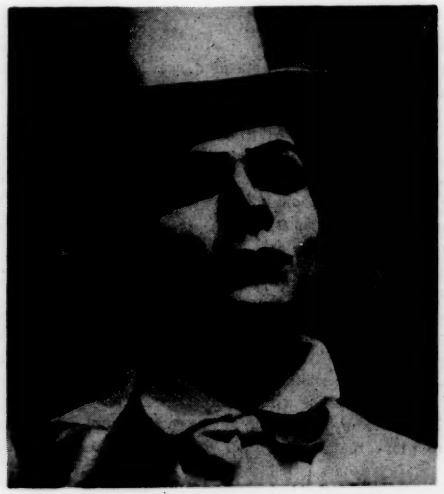
a photographic experience



photographs and text
by Sid Grossman

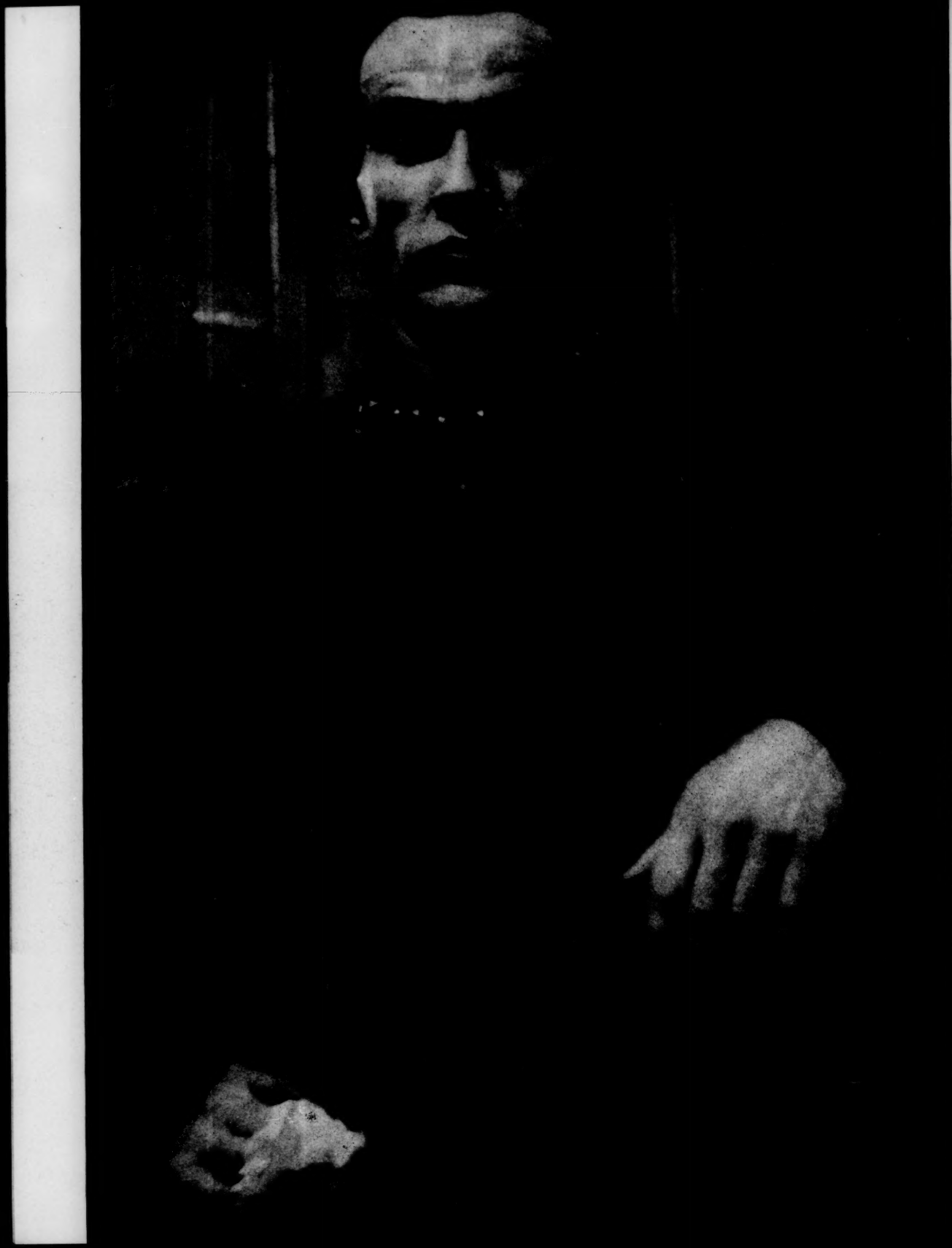
Nora Kaye immediately after "The Cage"

● It is difficult, now, to say what I had expected to experience and what kind of photographs I planned to make of the dancers of the New York City Ballet Company. Whatever it was, I found that almost from the first I was drawn to backstage, to the dressing rooms and the rehearsal hall. To photograph from out front, never: but for the sense of performance I stood in the wings for



Frank Hobi before "Cakewalk"

Todd Bolender after "Card Game" →



Yvonne Mounsey after "Prodigal Son"

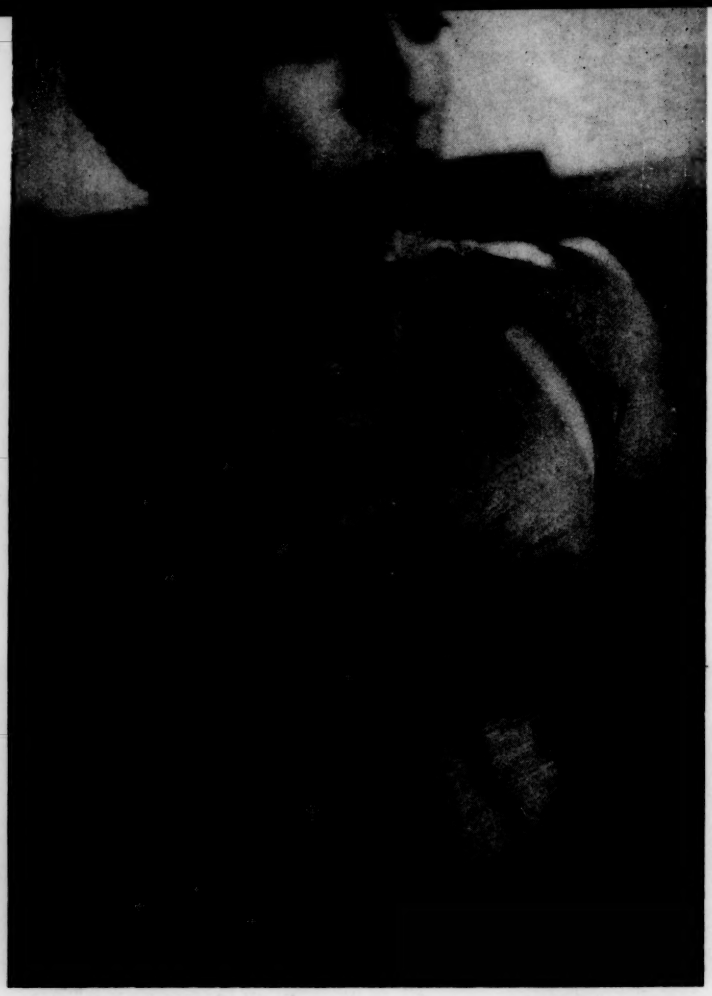
←
Andre Eglevsky in the wings

Maria Tallchief checks her make-up in the mirror before re-appearing

many many hours during many performances.

I'm not sure that I became more of a balletomane, but as I worked I became aware that these were people who in their daily activity often touched heights of poetry and profound human feeling. In its more unadulterated form I saw this in those very personal and private moments when the dancers had just come off stage, still living out the experience of performance.

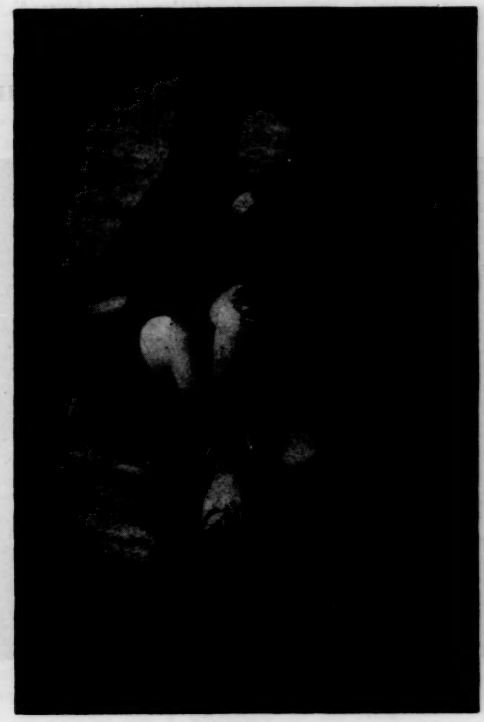
I feel these photographs deal with people who, in these moments, are deeply involved. These are faces and actions that tell me that here are men and women capable of that poetic feeling and dedication of purpose that produces an art of real values and integrity. *Sid Grossman*

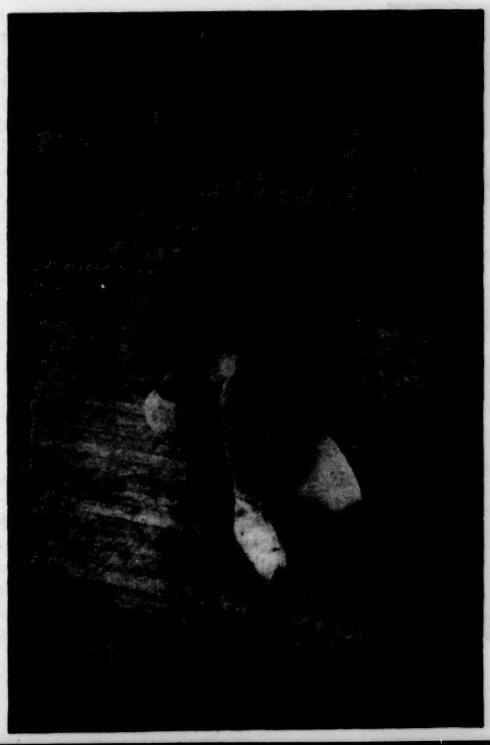


Frank Moncion after "The Duel"

Jerome Robbins after "Tyl Ulenspiegel"

Tanaquil LeClercq, Hugh Laing and Frank Moncion in rehearsal for "Age of Anxiety"





Alicia Markova: her life and art

by Anton Dolin

Beginning in this issue we reprint from Anton Dolin's recently published book "Alicia Markova: her life and art", the chapters concerning the great ballerina's background and early childhood. By kind permission of Hermitage House, N. Y., publishers. Copyright 1953, *by Anton Dolin.*

CHAPTER ONE

CHILDHOOD

Alicia at the age of two, with her mother.

Alicia, her father and her grandfather.

Although there is no trace of theatrical blood in Alicia Markova's ancestors, it is a fact that the London of 1910, the year of her birth, bristled with the comings and goings of Russian Ballet dancers. It seems as if the Fates excelled themselves in setting the stage and preparing for the entrance of this fragile ballerina-to-be, who arrived on the scene on that first day of December, a Thursday, when, a few hundred yards away, Marie Lloyd, darling of the London music halls, was singing "She's It" at the Finsbury Park Empire.

The music hall was not to be despised in that year, since it was the medium through which some of the most famous of Russian dancers made themselves known to the British public.

It was as part of a variety bill at the Palace, in April, that Pavlova and Mordkin first staggered London with what one critic called their "pure melody of motion." They appeared on the same program with Albert Whelan, Arley's Athletic Dogs, and moving pictures of Teddy Roosevelt's British East Africa Big Game Shooting Expedition. But even in so incongruous a setting these two supreme artistes impressed the audience with their dramatic power as well as their dancing. While fascinated by the thistledown lightness and gracefulness of their movements, I feel sure the fashionable patrons of the Palace were able to read a whole world of emotion and imagination in the facial expression of these magical dancers from Imperial Russia.

The Palace was not the only music hall presenting ballet, which was enjoying something of a boom that year, for in May, at the time of Edward VII's death, the London Hippodrome staged a variety bill which included a full-length version of *Le Lac des Cygnes* with Preobrajenska and a company of dancers from the Imperial Ballets of St. Petersburg and Moscow, including Ludmilla Schollar and Georges Kyasht. For the price of admission, patrons could also enjoy the risqué songs of Yvette Guilbert, as well as Bioscope pictures of the lying in state of the late monarch.

It was also possible to see Karsavina and Alexis Kosloff dancing *Giselle* nightly at the Coliseum, while Lydia Kyasht, the first Russian ballerina to conquer London, two years before Pavlova, was drawing lovers of ballet to the Empire, where she was partnered by the great character dancer, Adolf Bolm.

So the stage had seen a full and glorious year of dancing by the time December dawned and Mrs. Marks presented her husband with a frail daughter and Terpischore with a new disciple who was to prove one of her most devoted worshipers.

It was a happy, comfortable, and prosperous home into which little Alicia was born.

Arthur Marks, the child's father, was a young man of the Jewish faith, who first met his future wife when he was a boy of thirteen, and little Eileen Barry, only a year younger, had come over from Ireland to stay with her stepfather in Harringay. Arthur Marks was particularly attracted by her pigtails and always seemed to be hanging about the school gates waiting to escort young Miss Barry home. She did all she could to discourage his attentions. Undaunted, young Arthur made a friend of Miss Barry's young brother Willie, and frequently called at the house to see him, when he thought the sister would be at home.

It was a bunch of violets that changed both their lives. The little girl had been ill and was taking the air for the first time after getting out of bed. She was in particularly low spirits, feeling rather sorry for herself. At the end of the road she found Arthur Marks, who smiled at her and said, "I'm so glad to see you out again. I thought you'd like these." He pressed a small bunch of violets into her hand, and melted her heart at the same

time. They became close friends and when she was sixteen they were engaged, although both families disapproved of the union because of their differences in faith.

Eileen, with the full face and smiling eyes of an Irish colleen, had been reared in County Cork, proud to count herself one of the Bloody Bourkes of Galway and to trace her descent from the kings and queens of Ireland.

In his late teens Arthur Marks went to America where he won early distinction in his profession as a mining engineer. Both families hoped that the young people would change their minds about marriage during the period of their separation, but that old saying about absence making the heart grow fonder seemed to hold good where they were concerned. The girl who had been brought up in an Irish convent was quite prepared to learn Hebrew, take the Jewish name of Ruth, and marry Arthur Marks, which she did, four years after their engagement, at the Upper Berkeley Street Synagogue in London.

In 1910 the young couple went over to County Cork to visit Mrs. Marks' family in Crosshaven and to see the incredibly green Emerald Isle at its loveliest, its hedgerows bedecked with a profusion of blossoms.

Though she did not know it, Mrs. Marks was pregnant. It is just as well that she was unaware of the fact, or she might have been more than unduly alarmed when she was tossed by a frisky young bull as she crossed the field of a neighboring farm. She was still ignorant of her condition when she returned to London and went to the World's Fair which at that time was drawing thousands to the Earl's Court Exhibition. She was eager to enjoy the fun of the fair, but, following a ride on a roller coaster, she fainted in her husband's arms. A doctor was summoned, and when she recovered she knew that in less than six months she would have her first child.

At that time the mighty Assuan Dam was being constructed in Egypt and Arthur Marks was offered work out there which was too remunerative to be turned down by a young married man, especially one who would soon be a family man as well. Mrs. Marks accompanied her husband, feeling there was plenty of time before the child was born.

She returned to England for the birth of her baby. That both mother and child lived was something of a miracle. As doctor and nurse fought for the survival of at least one life, hardly daring to hope for both, Arthur Marks cried, "Let my child die, but save my wife! I can have another child . . . I do not want another wife!" Both survived.

As Alicia has said since, "I suppose even then I willed myself to live, to be of this world, I have willed and struggled ever since, just to go on and on—to exist. In the very beginning it was difficult. If it comes to that, it has always been so. I suppose it was meant to be, but the fight, thank God, has been worth while. I am quite sure of that now."

While Mrs. Marks was carrying her first child, she had already fallen under the spell of the ballet. She had been to the Empire to see Adeline Genée, that great ballerina, whose technique must have been nearer perfection than that of any other dancer in living memory. No wonder she used to peep at her with bated breath when she visited the house next door.

Soon after her marriage Mrs. Marks had witnessed those electrifying first performances of Pavlova in London and had seen her dancing Rubinstein's *Valse Caprice* with Mordkin, conveying all "the uncertain glory of an April day." They were rich, emotional, and artistic experiences which remained vividly alive in Mrs. Marks' memory as long as she lived.

While staying in Cairo, Mrs. Marks paid several visits to the Sphinx and was deeply impressed by its mysterious beauty. One night, while she and her husband were admiring the gigantic face by moonlight, they wondered how the mighty monument had been created, and fell to considering their own creation and whether it would be a boy or a girl. Mrs. Marks said that she hoped it would be a girl and added that she would be more than satisfied if the child danced a quarter as well as Pavlova. Her husband said that he would be very happy to have a daughter, but hoped that she might possess just a suggestion of the eternal mystery of the Sphinx.

When, at the age of ten, Alicia made her first professional appearance, she performed an oriental dance, and there is still something indefinably mysterious about her face. Also in some miraculous manner the spirit of Anna Pavlova seems to have entered Alicia Markova. Now, as a fully-matured artiste, I feel Markova is the nearest approach to the divine Pavlova that this or any other age will give us. Each time I see her dance, or when I watch her at rehearsal, or dance on the stage with her, I am more and more conscious of this extraordinary physical resemblance which, at times, is almost uncanny.

In time the Marks family was to be completed by the addition of three sisters. Doris arrived four years after Alicia, Vivienne three years later, and, finally, Bernice, nicknamed Bunny, who is eight years younger than Alicia.

The first born was named Alicia after her great-grand-mother. There was never any suggestion of her being called Alice. Ballet enthusiasts, proud of the fact that the internationally famous Markova is of British origin, are constantly saying that originally she was Alice Marks. Nothing infuriates her more, as she happens to hate the name of Alice. Her birth certificate plainly proclaims her name to be Alicia. Another member of the family, apart from her great-grand-mother, also bore the name. Her other name of Lilian has family associations as well.

It was a strange family into which this child of the ballet was born. It was composed of inventors and engineers. Her great-uncle, Sir Albert Altman, designed the drawbridge mechanism on the Tower Bridge, one of the wonders of the Victorian Age, for which services he was knighted by the Queen. Alicia's grandfather, Herbert Marks, specialized in lighting and was a pioneer in the illumination of theater exteriors. He made Drury Lane more conspicuous after dark, and then went to America, where his new ideas did much toward transforming Broadway into the Great White Way.

Alicia saw little of their grandfather because of his travels and long residence in South Africa, so she and her sisters looked upon their great-grandfather, Abraham Marks, more as a grandparent. He and his business had a fascination for the Marks girls. Abraham was a great friend of Willie Clarkson, the famous theatrical costumier, who used to supply Bernhardt, as well as many other celebrated artistes, not only with their costumes but their many changes of headdresses and wigs. In Islington, Abraham used to supply trimmings to theatrical costumiers, which made his business premises at the back of the house something of an Aladdin's Cave to the little girls.

On Saturday afternoons the children were generally taken out by their nurse, a young Irishwoman named Gladys Hogan, who became one of the family at the time Doris was born, and remained with them for years. They would invariably persuade her to take them to Islington to see Grandpa Abraham. He was always glad to see them, as his wife had died some years previously and he often felt lonely with no one but a housekeeper for company.

The nurse, who was always known as "Guggy," used to enjoy a friendly chat in the kitchen with the housekeeper, while the girls had tea upstairs with the old man. They did not waste much time over tea, though they enjoyed the toasted buns and iced cakes which were piled up on silver stands. They wanted to get into the workrooms. After all, they could have cakes at home, but nowhere else could they see such wonders as those which were stacked up in Grandpa's workrooms.

Saturday afternoon was a good time to pay a visit, when the staff had gone home and the children were free to explore the treasures. Nothing in any draper's window compared with the glory of the lovely things in Grandpa's establishment. His merchandise, designed for the theater, had a glitter which was absent from the finery displayed in ordinary shops.

(*continued on page* 53)

serge lido

....of People and Places

"Le Loup" (The Wolf), with the title role danced by choreographer Roland Petit, was the outstanding success of Petit's newly reconstructed company, Ballets de Paris, during its spring season in Paris. The ballet tells a story of a wolf who loved a mortal. The stunning costumes are by Jean Anouilh.

Arrived in Hawaii! The Slavenska-Franklin Co., enroute to a six week tour of Japan, performed in Honolulu, but without guest artist Alexandra Danilova, who was briefly detained because of a bad tooth. Below, l. to r.: Ronald Colton, Mia Slavenska, Frederic Franklin, Sally Seven, concert manager Charles Green. Above: Roland Vazquez, Lois Ellyn, Lee Becker, Shirley Weaver, Gene Gavin and Marvin Krauter.

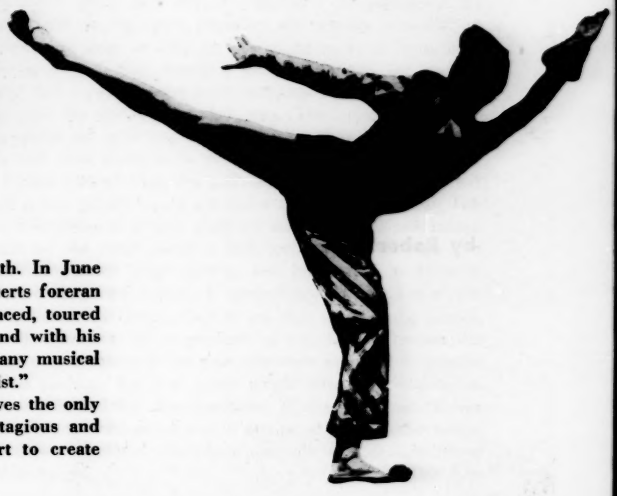
walter e. owen

Mary Ellen Moylan (two days before she left for Europe with Ballet Theatre) was one of the celebrities who stopped by to congratulate her former teacher, Senia Solomonoff at the April 29th opening of his near-57 St. N.Y. dance book and gift shop.

This is a rare photograph. It shows a Spanish gypsy in the act of passing on the tradition of gypsy dance. We got it from a Suevia Films photographer who took it while the company was on location in the cities of Seville, Valencia and Granados. This picture isn't in any film but we're delighted to print it. From now on if anyone should happen to ask you how gypsy dancing is taught you can report.

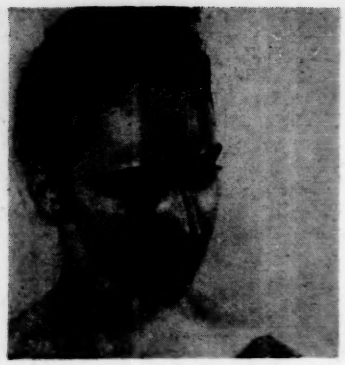
iris

The London Festival Ballet, here represented by four of its leading dancers, leaves England on May 26 for a June 4-19 Canadian season. Headed by artistic director Anton Dolin the company of sixty will appear in Montreal, Toronto, Hamilton, Ottawa and Quebec. Above, l. to r.: Nathalie Leslie-Krassovska, Anita Landa, Daphne Dale and Belinda Wright.



Ebullient Jan Veen celebrates 25 years of American dance activity this month. In June 1928 S. Hurok brought him (then Hans Weiner) here from Austria. His concerts foreran other European modern dancers Georgi, Kreutzberg and Wigman. He has danced, toured and taught constantly since then. In 1930 he made Boston his headquarters, and with his group has often appeared with the Boston Symphony and Pops. Among the many musical compositions commissioned by him is Walter Piston's "The Incredible Flutist."

The Dance Dep't. of the Boston Conservatory of Music, which he directs, gives the only accredited B.A. degree in Dance in Massachusetts. Jan Veen's energy is contagious and his activities manifold. They include a valiant though not-yet-successful effort to create a Boston Dance Theatre for visiting and local performers.



Anna Sokolow

Choreography Class at a ballet school

by Robert Sabin

● A course in choreography, taught by a modern dancer, is a revolutionary phenomenon in a ballet school curriculum. It is therefore of particular interest to find out what Anna Sokolow, a well-known choreographer and performer, is doing with her choreography students at New York's famous School of American Ballet.

For this course no previous choreographic experience is required of the student. Nor does Miss Sokolow specify the style of technique to be used. She does not care what technique her students bring in. She is concerned with their understanding of its principles and their creative use of it. She wants her students to learn what a dance is made up of, how it is put together, and how it acquires the artistic finish and integrity to move the spectator.

"I want to make them feel that dancing is movement, not that they are learning steps," she said. She teaches her pupils that every movement, no matter how simple, has a reason. It is impossible to lift a finger or turn a foot without saying something with the body. Therefore the student of choreography has to be physically alive to his finger tips. He must be aware of the process by which individual movements are woven into a phrase and timed so as to express varying moods or inflections.

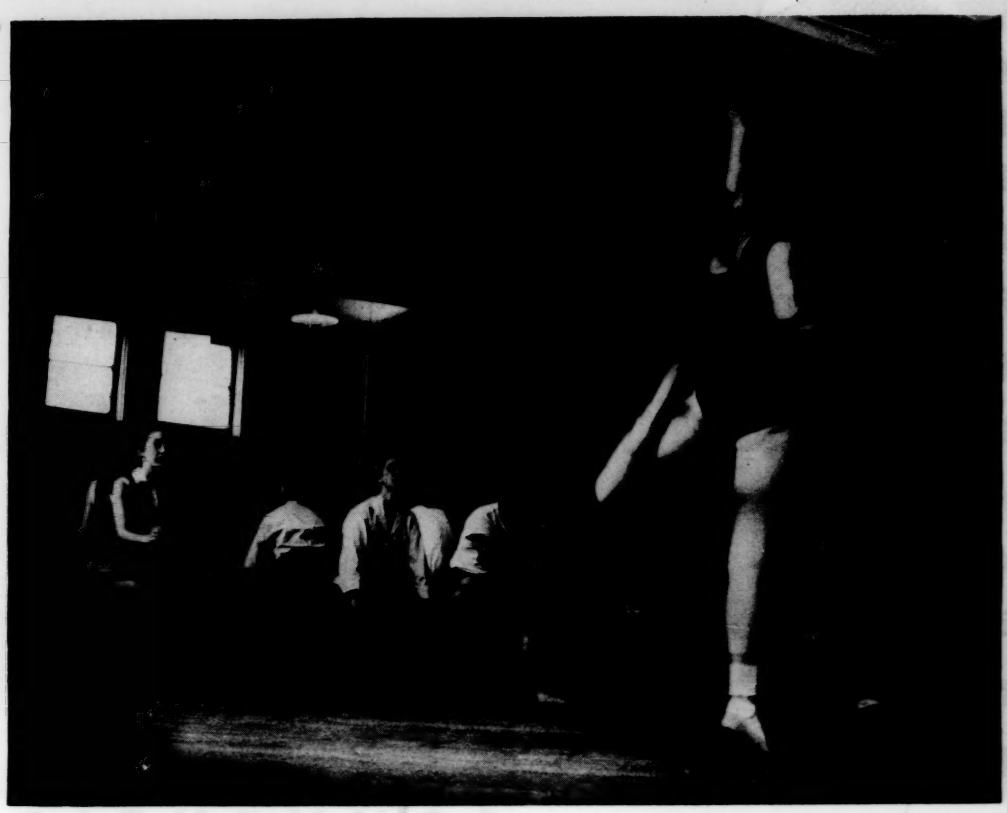
Miss Sokolow begins the course with the emphasis upon actual movement and invention. Only later, when the students feel surer of themselves, does she take up abstract principles and theories. In the class which I visited there was a good balance between work and discussion. During the course of the two hours, Miss Sokolow told her students that she had no patience with people who "can *talk* a good dance, but can't *do* one." The students whom I saw at work, though ballet-trained, were using technique that was closer to modern dance than to ballet. But it was clear that the class method would have worked just as well if a student had brought in a dance in classical ballet idiom. Basic principles of structure, rhythmic organization, and emotional coloring were the subject matter of the class.

Miss Sokolow had previously asked one of the students to find an emotional theme for a dance. He chose anger. Having selected this, his next step was to find a rhythm. He chose a 4/4 meter and found a piano piece by Prokofieff which seemed suited to his dance. He worked out the movement without using the music, employing its simple A-B-A form. Then he listened to the music, counting it as he had counted his movement, and observing the parallel of the structure of the music and dance.

It was at this stage that I saw him work. He tried out the dance, first with music, then without. The A section was clear, but both the theme of anger and the choreographic pattern grew notably sketchy when he reached the B section, the contrasting episode. Miss Sokolow did not question him at first on these technical points, but simply said: "Can you give us a working title for your dance?" He tried to think of one, but he grew more and more confused as he floundered about in search of an appropriate title. Then she asked the other students in the class why he had such difficulty in finding a title. They answered that it was because he did not have a clear conception of what his dance was really about.

A discussion followed. It was agreed that the boy had fallen into an interpretive dance, letting the music influence him too much. As Miss Sokolow pointed out, modern dance fought for independence of dance structure, after interpretive dance had become slavishly dependent on music for its form and mood. The contemporary student choreography in any idiom can com-

peter basch



In a corner of the choreography class at the School of American Ballet, Anna Sokolow and students watch an essay in choreography.

pose freely today without this dependence.

Then a rhythmic analysis of the dance was undertaken. In the A section the boy had established a pattern of regular beats. But anger is a restless and uneven passion, and angry people tend to move abruptly. At this point Miss Sokolow gave the entire class an etude — a walk on the theme of anger in the meter of the boy's dance but freely inventive in style and accent.

After this aspect of the dance had been clarified, the structure was analyzed. In his effort to avoid a repetition of section A, the student had forgotten that B must in some sense come out of A and he had lost the thread of continuity. At Miss Sokolow's request he reworked the B section, using elements of the first part. By this time, the dance began to make sense, emotionally speaking.

Another student, a girl, had choreographed a waltz, using music by Prokofieff, but a pattern of A-A-A. One of the other students objected that it should have been A-B-A, whereupon Miss Sokolow promptly had the class listen to the music, analyzing its structure and noting its rhythmic pattern. It was agreed that the middle section was essentially another A, since it was too similar to the first part to be analyzed as a contrasting episode.

One of the most interesting discussions which took place in this class concerned dramatic truth. A student had created a dance about a boy holding a bouquet, who was waiting for a girl. But she has broken her date and gone off with someone else. He thinks that every approaching girl is his, starts up eagerly, and sinks back in dejection as he realized that it is a stranger. Finally, despondent, he throws the bouquet on the ground and shrugs his shoulders.

The student who had created this dance was a girl. When Miss Sokolow asked her why she had not choreographed the role for a girl in the same situation, the answer was that no girl would have been so silly as to wait patiently so long. Miss Sokolow explained that woman's pride went too far in this case, and that it would have been both more natural and easier to work out the dance the other way. The episode in which the boy looks up with eagerness, thinking that his friend has arrived, and then sinks back disappointedly was carefully analyzed. It was agreed that the girl had missed the precise way in which a boy or girl would act under these circumstances. This became the subject of a class etude in movement and pantomime. I thought of the many times I had seen people start up this way in stations and other places, and as I tried to visualize exactly how they had looked, I sympathized with the students.

As I left the class, it occurred to me that these young people, whether they became choreographers or not, have a tremendous advantage over students of the past who were groomed to execute movements perfectly but were never taught how these movements were conceived by the choreographer. If the performer knows not only what the choreographer is driving at but how he works, he will inevitably learn roles more rapidly and perform them more searchingly.

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Young Dancer Recital Pictures

Again this year dance school spring recital photographs will be printed in the summer issues. In order that your pictures may appear in the August issue, they must be received here no later than June 20th.

Why I chose Modern

Jeff Duncan
Age: 23
Schools: *Denver University, Henry St. Playhouse, José Limon*
Professional experience: *Performed with Hanya Holm in Colorado, 1 year with Henry St. Playhouse Co., José Limon Julliard season, "Poor Eddy" at Columbia Univ., member of The Merry-Go-Rounders*

Interviewed by HSPA student Diane Adler

● I've always wanted to dance, even during my pre-teen period. Of course all children have natural dance urges, but mine took a definite theatrical form, Mimicking what I saw on the few local stages, but mostly what I saw in the movies, I produced and directed my own extravaganza in our garage. The casts were recruited from the neighborhood children. In these sparkling reviews I invariably appeared as a tap dancer, pantomimist or acrobat while also directing every move of the rest of the cast. Of course, living in a small town from 1930 to 1947 I had no chance to see anything above the level of trite tap routines and acrobatics.

Not until my freshman year in college, as a music major, did I see good ballet dancing. At this time, a performance of "Interplay" by Ballet Theatre stirred many physical and emotional urges that had been subdued for six years. This performance sharpened misgivings I had been having about life at the piano keyboard and started me thinking seriously about being a dancer myself. However, to me, there seemed to be something missing in ballet dancing — something vital. So for another year I only thought and read about dance and continued studying music. Then a year after "Interplay" I saw "Cave of the Heart". Miss Graham had been on the stage only five minutes when I was rigid with excitement, desire, fear, and the knowledge that I too must dance.

This time I took action. Realizing that I wanted the modernists' point of view and not ballet, I joined the modern dance club in the college. Shortly after that, José Limon and Company came to the college for a performance and master classes. I saw from these classes that I would never learn to dance in the college club and must go elsewhere for good training. Elsewhere was Denver and Colorado Springs with Martha Wilcox and Hanya Holm for ten months before tackling New York.

Here in New York, for the past two years, those somewhat emotional and intuitive beginnings have been channeled into a more disciplined striving. There has also been an added intellectual understanding of the art and an objective crystalization of my goals.

When I chose to dance, I did not want a glamorous job, but a creative, expressive way of life. To me, the art of the dance is the primary mother art, all encompassing, communicating with the combined force and beauty of all the other arts. I would like to echo a part of the famous declaration by the great Doris Humphrey; "I wish my dance to be based on reality illumined by imagination; to be organic rather than synthetic; to call forth a definite reaction from my audience; and to make its contribution to the drama of life." I conceive dance as both a profound dramatic experience and as sheer entertainment, but both with an integrity of human values that keeps them far above the level of the superficial and banal.

The dance once held a high place in the affairs of man. Its level of development and acceptance is a measure of culture and civilization. It could, and perhaps will, receive its due importance in years to come. But this will come, in part, from more and better teachers more widely scattered throughout the land. For me, teaching a dance class can be an extremely creative and rewarding experience and I look forward to teaching not only in New York, but in other, more neglected areas. There is a great thrill in taking this art to people who have forgotten its beauty and how much it can mean to them.

I have chosen dancing as my life's work because in dance I find my identity and relation to my fellow man and the universe. Above this for myself, I hope to contribute to the culture of our land and perhaps give some light to man's struggle to understand himself.

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Book reviews...

Dance News Annual 1953: *edited by Winthrop Palmer and Anatole Chujoy. Alfred A. Knopf.* 1953. $4.95

The New York City Ballet: *by Anatole Chujoy. Alfred A. Knopf.* 1953. $5.00

Reviewed by Francis Mason

The dance world has reason to be grateful for two new books about dancing and ballet. They are "The New York City Ballet", by Anatole Chujoy, the first comprehensive history of an American ballet company to be published, and, "Dance News Annual 1953", edited by Anatole Chujoy and Winthrop Palmer, the first American yearbook of dancing. Both books are extremely valuable and also entertaining: they provide occasion for reminding us how good books about dancing can actually be.

"Dance News Annual 1953" is first of all a summing up by a number of contributors of dance activity in the U. S., in Canada, England and France during the 1951-52 season. In addition to this obligation to history, it also contains original articles by celebrated authors on particular aspects of dance and ballet, and there are over sixty action and studio photographs. The historical pieces recall past pleasures and touch gently on the displeasures; the original articles make interesting detailed comment on some aspect of the past year's activity (two of these pieces — Edwin Denby on Foreign Classicism and Lincoln Kirstein on the Future of Choreography — are of permanent value); and the photographs are well-chosen and ideally reproduced. There are articles on Graham, Humphrey and Limon, on Tallchief, Adams, Danielian and Kriza, a piece on ballet design by Oliver Smith and one on a year's progress in Dance Notation.

What is interesting about ballet and modern dance in a yearbook is the memory of a particular occasion: what a new piece looked like in some detail, how its ballerina danced, how people liked it in different ways, how it looks at the year's end and what that means to the permanent dance picture.

The first "Dance News Annual" has some of this detail; I hope it will have more next year. It can easily have more, I think, by relegating the reviews of the season as a whole to small, fine print and devoting more space to discussion of particular works and particular dancers. The obligation to look for 'trends' in an annual review of dancing is likely to be tedious. I hope, too, that next year the editors will ask John Martin to write about something else besides the New York season, which most of us, in New York and elsewhere, have read him on already. I hope, finally, for an annual piece by Richard Buckle, England's fine critic.

"The New York City Ballet" is a complete

history of that company's achievement since its beginnings back in the '30's to its present preeminent position. I don't think anyone will finish this book without a sense of participation in the most exciting story American ballet has had up to this point — the most exciting story, certainly, that the American theatre as a whole has had in this century. Not that Mr. Chujoy pleads this point; he leaves it well alone. He has done an objective history.

Here you will find the biographies of all the principal dancers associated with the American Ballet, Ballet Caravan, Ballet Society and their offspring, the New York City Ballet; here are descriptions of the 77 ballets these companies produced between 1934 and 1952. (Of these 77 ballets, a great many are still performed today: more, I'm sure, than any other company can boast of.) Also related are the problems Lincoln Kirstein and George Balanchine have been up against during almost 20 years of persistent faith in classical dancing by and for Americans. Their failures are recorded along with their successes. The result is a journalistic history of a very high order. One might wish that Mr. Chujoy himself told us more about particular achievements instead of modestly quoting domestic and foreign colleagues in their critical reception of the ballets. But on the other hand, in the New York City Ballet's history there are so many smash hits to report on that it was probably necessary to do this, in light of the objective aim. How refreshing it is to read a book that doesn't hesitate to call a flop a flop! This fine book which celebrates the New York City Ballet's neo-classicism so reasonably, might well start a neo-classical school of dance history. It is not just a book for the New York City Ballet's friends, but a book that, by its integrity, will make them new ones.

Ballerinas of the New York City Ballet: *Photographs by Walter E. Owen. Intro. by Charles Boultenhouse. The Dance Mart, N. Y.* 1953. $2.00.

Reviewed by Lydia Joel

This attractive little book consists of several pages of preface and sixteen nicely reproduced photos of Maria Tallchief, Nora Kaye, Janet Reed, Tanaquil LeClercq, Diana Adams, Patricia Wilde, Marie-Jeanne and Yvonne Mounsey. Mr. Owen's pictures, familiar to readers of DANCE Magazine, are notable for their clarity and feeling for the classic line. Mr. Boultenhouse makes several original points about them and their subjects. For instance:

"We remember the dancer of the courtly era, poised and gracious, as a creature of puffs and plumes; we remember the romantic ballerina, whether chaste or flirtatious, as a swoon of pastel wisps supported by the sharpest points; and we remember the Diaghilev dancer, sensual, exotic, with breathing flesh and a passionate costume. Do we not have in this book, cumulatively, an image of a ballerina's body in space, clearly delineated, asserting energy, sobriety, dignity and *chic?* And is not this image the zenith of a quarter century's development?"

But although his comments about the dancers sometimes get a bit high-flown, Mr. Boultenhouse's phrases are still memorable, like the one about Tallchief against a black background in a moment from "Swan Lake", which he says is "like a white thought in a black night".

The book is tastefully planned and executed, even to its red cover, and makes a charming souvenir or gift.

young dancer Books

Reviewed by Regina Woody

A Dance for Susie. 4-9 *years. Dodd, Mead, N. Y.* 1953. $2.00. *Story by Lee Wyndham. Pictures by Jane Miller.*

A charming story about a six year old dancer in a suburban dancing school. Put it beside your copy of "The Little Ballet Dancer" by Monica Stirling which tells of a little French girl's experience as a "rat" at the Paris Opera. Susie, however, has no such professional ambition. All Susie wants is to do something interesting like her older friends who take piano lessons or belong to a Brownie troop. Susie decides on ballet. From being a little girl who is left out of everything because she is only six, she becomes the little girl who stars in the school recital.

Well-written, true to everyday life, with an extremely sensible handling of the moot question as to when a child should go on *pointe* this little book should prove especially helpful to harassed dancing teachers when doting parents demand their four-year-olds be given toeshoes. Miss Wyndham is to be congratulated; she has written a book for baby ballerinas that can be heartily recommended, one which will help any young dancer "dream true".

Jane Miller's sketches have action and charm though they are a bit on the casual side when it comes to turnout.

Beginner's Luck: *by Oriel Malet. Little, Brown,* 1953. $2.75.
Jacket: Dorothy Dodworth. Illustrations: Fritz Wegner.

More fiction than fact, this book doesn't stop with beginner's luck, it goes right on till the amount of that commodity becomes definitely irritating. The children in the book are delightfully real and the story of their lives in a provincial pantomime company in England, as members of a troupe of "Tiny Tappers", is as satisfyingly authentic as afternoon tea. However, the plot of the story is both casual and preposterous — what with its coincidental meetings on railroad trains and hotels to its final scene when an unexpected legacy makes everything much better than all right for the children involved.

Because Miss Malet knows how to write

(*continued on page* 64)

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Russian Ballet

(*continued from page 24*)

drama or the opera, staging a production, deals with a ready-made text while the ballet master, himself, *composes* the "text" of the ballet and then stages it. Therefore it would have been more correct to say: *the ballet master is the composer of the ballet, thinking in choreographic images.*

Saying nothing of the basic roles of the dramatic and musical "programs", I. Moiseev does not realize that he is directing us toward the road of ballet divertissements forgetting that the ballet is a theatre, not a concert hall genre, and has its own unalterable laws.

I. Moiseev is wrong in flatly denying to the ballet its past of national expression. So, for instance, he insists that "in the entire history of the Russian ballet, the only ballet on the Russian theme was "The Little Humpbacked Horse". But that too, staged in 1865 by the French ballet master Saint Leon to the music of an Italian, Puni, was, naturally, pseudo-nationalistic only. This imported Russian ballet has remained unaltered to this day". Here, the author allows a whole range of errors to make their appearance. As far back as the beginning of the XIX Century such ballets were composed as "Village on the Shore of the Volga", "Young Women from The Moscow Region", "Outing in the Mariana Grove", "A Cossack in London", "The Eve of Ivan Kupala", etc., etc. This, undoubtedly, indicates a *constant* leaning of the Russian ballet in the direction of national expression—having its beginning in the serf-ballet. One needs to be reminded that in its time "The Little Humpbacked Horse" was revised by Gorsky who brought into it Russian folk dance.

The progressive workers of the Russian ballet have always aspired toward national expression and realism. The fact that the czar's court, in its servility to the West, kept a restraining hand on the talents and convictions of the Russian artists, demanding from the ballet pompous spectacle and official gala performance, is quite another matter. Throughout the entire history of the Russian ballet there continued to be a struggle of progressive art against reaction, and alongside a period of flourishing there were also periods of stagnation.

In seeking creativeness, the Soviet ballet masters turn to folk dance. Georgian dance was the foundation of the ballets "Heart of a Mountain", "Sinatle" and "Gorda." Byelo-Russian dance was the core of the ballet "Prince-Lako", Tadzhik dance of the ballet "Leili and Medzhnun", Latvian dance of the ballet "Sakta of Freedom". Based on the material of the Russian national dance are such ballets as "Young Peasant Girl", "Youth", etc. Nevertheless, I. Moiseev, in his article, says: "if the wealth of folk lore choreography were to penetrate the classical ballet, its possibilities of expansion would become infinitely broader." Folklore choreography has

penetrated—and what's more, long ago—and in this fact is comprised one of the main attainments of the Soviet ballet. On the other hand, it is a fact that national dance must become a part of theatre ballet in a much broader sense and must impregnate the classical dance still further.

Further, I. Moiseev writes: "our repertoire is monotonous because it is devoid of a variety of genres . . . It is high time for the ballet palette to be enriched by all the colors of the existing genres instead of its already sparse repertoire being reduced to a common denominator."

Throughout the years of its existence the Soviet ballet has created a great number of the most diversified genres: the national-heroic ballets "Flame of Paris", "Taras Bulba", "Laurensia", such tragedies as "Romeo and Juliet", "Yeili and Medzhnun", the choreographical poem "The Fountain of Bachtchisarai", the lyrico-romantic ballet "Heart of the Mountains", the comedy "The Imaginary Bridegroom", "The Peasant Girl", the fairy tale "Cinderella", etc.

However, notwithstanding the unquestionable successes of Soviet ballet, we have accomplished far too little in the creation of genuinely valuable compositions on contemporary themes—and that is our basic problem. Are we prepared for its solution? Of course. What, then, has to be done to bring about its solution?

First of all it is necessary that the dramatists, specialists in their field and not casual practitioners, should come to the aid of the ballet and bring with them professional dramaturgy in the form of *new contemporary plots.*

It is necessary for the composers to learn to embody the idea, the dramaturgy of the ballet, in programmatic symphonic music as it was taught to us by Glinka and Tchaikovsky and as it has been achieved, in their ballets, by Glière, Asafiev and Prokofiev.

It is necessary that the ballet masters—the composers of the new contemporary ballets—above all, consider the problem of embodiment of content, the relation of musical images into dance and into the staging of ballet. When such a problem is not presented, we become witnesses of an exhibition of dance exercises for the sake of exercises, that is, naked formalism.

We are greatly in need of creative discussions. Not so long ago, in the Bolshoi Theatre a discussion club was started and discussion began of some urgent questions of ballet art.

The life of ballet art should be elucidated more often in our periodicals. Our illustrated magazine "Soviet Ballet" is likewise of great value to us.

But of greatest importance, we must, without fail, gather together at an *All-Union Conference on Choreography* and give to the workers in the ballet a chance to express themselves on questions of burning concern to all of us and we must plan a proper program for our creative work. THE END

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What AGMA means

(*continued from page* 20)

topic. In 1942 a dancer was paid a minimum of $15.00 for a single performance with no additional compensation paid if the performance took place out of town. Today, the scale is $25.00 in town, and $32.00 out of town.

•

There was a time when a dancer on tour could be laid-off without pay whenever the company ran out of bookings or when the management had a notion to discontinue. Now an employer is restricted as to how long and when a lay-off of a company on tour may occur. Such lay-offs are permitted only in two instances: at Christmas for two weeks, and at Easter time for one week. However, the employer must pay every dancer $8.00 per day for subsistence if these lay-offs occur outside of the City of New York.

The current contract contains many more beneficial features non-existent ten or more years ago. An outstanding requirement is that the management today must provide each dancer with a certain number of ballet shoes, tights, costumes and wigs, as well as adequate make-up and washing facilities. Many former abuses, such as late curtains, excessive time-consuming costume fittings, and others, have either been eliminated or curbed and regulated to the dancer's benefit and advantage.

•

As a safeguard, and to insure timely payment of all artists' salaries, AGMA requires an employer to deposit, in a special trust account, an amount in cash or certified check equal to one week's pay for all artists engaged by the management. This requirement, more than any other, has been responsible in reducing claims made by artists against defaulting employers to a new low. It has also almost completely eliminated the sometimes involuntary practice of stranding a company when funds ran low or the employer goes broke.

To properly service dancers and artists in its other classifications, AGMA maintains branch offices in Philadelphia, Chicago, San Francisco and Los Angeles. Representatives in any of these offices are always glad to help artists who need advice with respect to employment contracts, rules and regulations of AGMA, or other problems of the profession.

Even though AGMA has been able to improve employment conditions in the ballet field greatly, there is considerably more which AGMA could do for dancers in the future, provided, it receives and retains all dancers' undivided loyalty and support in the policies and actions undertaken by the guild, and further, that the dancers continue to participate actively in the government of their guild. The governing body and staff of AGMA are ever ready to discuss ideas in order to better or modify existing policies and conditions, or to establish new and more favorable ones.

THE END

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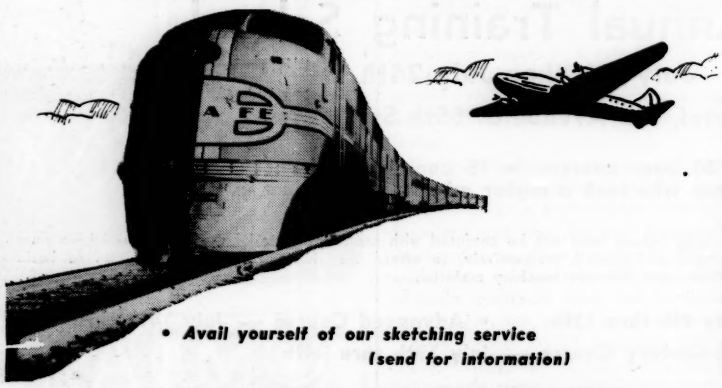

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The pupils at the school have many unusual experiences in touring and performing. In 1930 Miss Cushing presented her own version of "The Miracle" with the then growing Denver Symphony Orchestra. Since that first joint program, the Cushing School has given many performances with that now firmly established organization. In December 1952, 35 pupils from the school were featured in an evening of opera ballets from the Central City Opera Summer Festival performances for which Miss Cushing has been doing the choreography.

This year of 1953 is a very exciting one for Miss Cushing as it marks the 20th anniversary of a European tour which she led and directed in 1953 with eight of her pupils. The group was called "Les Ambassedeurs Dancers", and after the tour was over, all eight "Ambassedeurs" made a solemn promise to meet again in Paris after twenty years. The time has come. Almost all those in the original group are now dancers and teachers, and some of them are planning to take classes at the Sadler's Wells School in London before going on to Paris for the reunion.

The group was then headed by Carolyn Buchman Parks, (the same Carolyn Parks who is the author of many DANCE Magazine articles including "Toe Shoes, When?", and "The Graded System"), and who now teaches with Serge Temoff in San Francisco and dances better than ever. The others are Leona Ross Norman and Barry Linscott Frolich who now have their own dance schools in San Anselmo; Mary Kendall Conklin, a well-known radio and TV singing star in New York; Doris Stout Gaskell who is with the National Dairymen's Association; Frances Smith Shrednik and Virginia Kayle Canasty, both mothers of twins, and both enthusiastic balletomanes; and Lucille Conrad Outhwaite who has her own school on Long Island. In mid-August these eight will have a reunion with Lillian Cushing, looking not at all the way they imagined they would after twenty years — white-haired old ladies leaning on canes — but all of them active and most of them dancing. Martha Carson, long time business manager for the school will be with them.

Aside from the reunion, plans for the future of the school include a full-length presentation of "Sleeping Beauty", the dance interlude from "Carmen" for the Central City Opera Festival this summer and, always, to give young dancers the best possible training in the fine art of ballet.

Ballet classes are taught by Miss Cushing and her associate, Maxine Lower Williamson, formerly of the Mordkin Ballet and Ballet Russe de Monte Carlo, who also teaches traditional Spanish dance.

"Les Ambassadeurs Dancers" as they appeared on tour in Paris, 1933, with Carolyn Parks in front.

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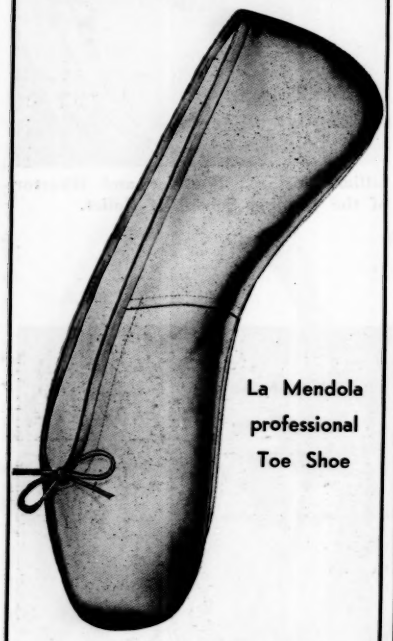

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phrasing Quarter Note Triplets

• The use of triplets in their various forms can be a very effective device in all phases of dance, but especially in tap. Understanding the triplet is easier for those who have some basic knowledge of music, but the illustrations on this page will help. It is interesting that most music schools teach rhythms of irregular groupings of beats by "word phrases" rather than by "counts" and it might be easier for you to do the same.

Illustration A is the well-known two-measure phrase of the quarter note triplet. The triplet is a group of three notes performed in the same time as two notes of the same duration. In Illustration A you'll find that the bottom set of notes are the basic quarter note beats in four-four tempo. The triplets are also quarter notes, but connected by a slur and with the number 3 indicated above (or below) them. When played together the result is a 2-against-3 grouping with accents falling into designated places which you will get if you count as indicated (1 and a 2 and a 3, etc.).

Although triplets have always been very much a part of classical music they were brought to the attention of the popular music public several years ago with the tune "Hold Tight", that had lyrics which started "I got my favorite dish, fish". One of the most recent variations was in the song "Caledonia", which used the words "What makes your big head so hard? Zoot!"

Illustration B shows one-measure patterns in four-four tempo, indicating how much variety is possible with the quarter note triplet. Any one of these patterns may be repeated or combined with another one-measure phrase of the choreographer's choice. Because we are taking only one measure as an example, you will find that the phrase from "Caledonia" is shortened to "What makes your big head so . . ." Each pattern contains one or more quarter rests.

In the first illustration the rest is placed on the first beat, or the word "What". No movement is executed when a rest appears.

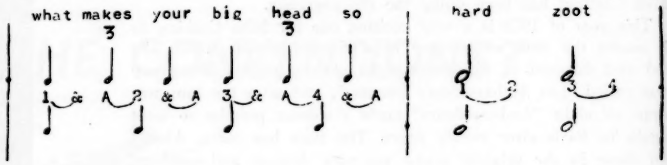

Illustration A—a well-known 2 measure phrase
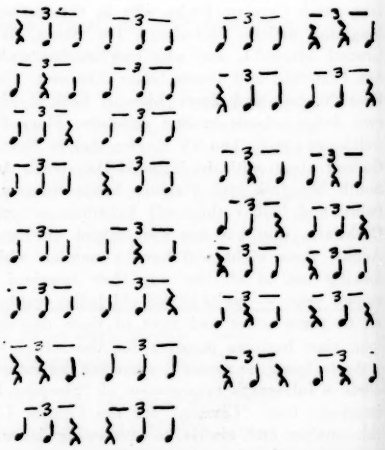
Illustration B—Broken Triplets

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Markova

(*continued from page* 33)

The girls used to gloat over cards of jewelled buttons, lengths of trimmings encrusted with diamanté, and gold tassels rich enough to adorn a queen's coronation robe. Grandpa would give them snippings of the most gorgeous brocades and velvets for their dolls' clothes, as well as sequins and spangles which made each of their dolls look like a princess.

Alicia took great pleasure in matching up the various materials and accessories for her dolls. Their dresses never looked as if they had been made from a hotchpotch of materials salvaged from the ragbag. Her color sense was good, and she invariably set off each dress with a touch of contrasting material which gave her dolls a most distinctive air.

Alicia is always tastefully dressed, and that is true of her even in the difficult years, when she never spent a shilling on anything except the absolute necessities of life. No matter how meager a sum she allowed herself for clothes, she always managed to acquire the right dress, hat, shoes, bag, and gloves which created an effect of quiet good taste.

As the girls grew older, they began to think about making costumes for themselves rather than for their dolls. Alicia was quick to make the most of all the lovely loot they could acquire from Islington and soon devised effective costumes for her younger sisters. Grandpa's trimmings were meant to be worn by real actresses, singing and dancing on the stage, so the girls hit upon the idea of having their own children's theater at home, with Alicia as producer, designer, program printer, and principal performer. She took complete charge, but the others did what they were told quite willingly, as Alicia always appeared to be right, whether she was matching materials for a dress or teaching them new steps to the strains of a gramophone record.

Then the Sphinx began to raise her mysterious head for the first time. Among the gramophone records which the girls used for their theatrical performances was one of Luigini's *Ballet Egyptien*. It had a curious fascination for Alicia. She played it over and over again, seeking her first choreographic inspiration. When she finally worked out the ballet, she sprang a surprise on the family by having young Bunny carried in on a cushion, sitting cross-legged like an infant Scheherazade.

Alicia printed all the programs by hand for these occasions, which were usually attended by members of the family and one or two neighbors. For the première of her *Ballet Egyptien* she decorated the front of the program with a rough sketch of the Sphinx of Gizeh, drawn from a colored plate in a geography book. She herself danced in bare feet, as she did when she first appeared in public in a pupil's display. Later, in pantomime, she also danced in bare feet, as she did in the first ballet created for her at Sadler's

(*continued on page* 54)

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Markova

(*continued from page* 53)

Wells, when she appeared as Echo to the Narcissus of Stanley Judson in the Ninette de Valois version of *Narcissus and Echo*, with music by Arthur Bliss.

Mr. Marks was so impressed by the industry and talent of his daughters that he built a concrete stage for them in the garden of their North London home, and there, under a canvas awning, they amused themselves and their friends for hours. They did all the work themselves, their father helping them by working the gramophone behind the scenes.

Music was always the strong feature of these entertainments. Alicia had enough theater sense, even at that age, to realize that grownups soon wearied of children reciting their party pieces, so she introduced music into the program on every possible occasion. She herself had been a music lover from the age of two. Their house in those days was situated between Finsbury Park and Clissold Park, so little Alicia used to spend a good deal of time in each park.

Her destination was chosen according to her mood. If she wanted to lisien to the band, she was taken to Finsbury Park; but if she wanted to feed the swans, she went to Clissold Park. Usually she chose the band, much to the amusement of the other strollers in the park, who smiled at the sight of this tiny child, looking so old for her years, as, carried away by the strains of the *Blue Danube Waltz*, she conducted with a pencil.

Alicia's love of music has increased with the years, so whenever she has a free evening, her first move is to discover if there is a concert worth attending. She likes what she calls meaty music, such as Wagner or Richard Strauss, but really prefers the concert hall to the opera house, so that she can give herself entirely to the music and not have to divide her attention between the aural and visual side of the entertainment. Music means so much to her, and she has such respect for the works of the various composers and the way they intended to have them played, that she is more distressed than any dancer I know when a musical director takes liberties with classical scores such as *Les Sylphides* or Beethoven's *Seventh Symphony*.

I wonder if her first sight of swans gliding on the lake in Clissold Park had any effect in later years upon her performance of *The Dying Swan*. She still has vivid memories of

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feeding them and remembers how she could distinguish one from another, so perhaps her keen sense of observation and her retentive memory stored up an inspiring vision of this most graceful of all birds, accounting to some extent for the poignant fluttering of her sensitive fingers in that unforgettable dance.

Dress caused Alicia considerable disappointment and dissatisfaction in her childhood. She had her own way when it came to dressing her dolls and when she dressed her sisters for their theatrical performances, but she disliked the way her mother dressed her. She wanted something rather soft and feminine, but Mrs. Marks thought her eldest daughter "looked French" with her black fringe, and, in consequence, she liked to see her turned out in sailor suits, with H.M.S. embroidered on the cap in gold. Even on Sundays she had to follow the same rather severe style with a white reefer coat and a Panama hat.

The child liked the ankle-strap shoes and sandals worn by other girls, but because she suffered from weak ankles, she was condemned to wear either button or laced-up boots. She used to curse her boots, especially at parties, when she had to change them for dancing or games. Poor Alicia was still undoing her laces long after the other girls had changed and were assembled in readiness for the fun.

Even in the question of stage costumes, she failed to get her own way on the occasion of her first appearance at a pupil's display. She longed to dance in a billowing cloud of tulle like the pictures she had seen of Adeline Genée and Anna Pavlova in her mother's album, but looking so serious and mature for her years, with a very definite profile, she was cast as an oriental siren and given gold-tissue trousers to wear. They were exotic enough, but they displeased her intensely because she felt she could express herself so much more freely in tulle than in tissue.

Alicia was dancing a good deal about the time of her eighth birthday. Both she and her sisters thought it a waste of time to play the conventional games popular with other children. They were not happy unless they were acting, singing, or dancing in connection with their own entertainments at home. When inventing new steps to the music of the gramophone, Alicia noticed that her left knee was liable to give way occasionally. She told her mother, who promptly took her to a specialist. He examined the child, looking both through and over his spectacles, and told Mrs. Marks that her daughter was knock-kneed and flat-footed.

Secretly, Mrs. Marks felt rather angry about the remarks, which she considered an insult. He even went on to talk about the child wearing braces for a few months as a means of correction. That was the last straw! On further reflection, he suggested that Alicia might take up some "fancy dancing" as a means of strengthening her limbs, which seemed almost too slender to carry even her frail little body. Anything rather than braces! So Mrs. Marks paid her fee and decided to

(*continued on page* 56)

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Markova

(*continued from page* 55)

arrange for Alicia to go to an academy of dancing. It was worth taking a chance, and in any case no harm could be done by improving a young girl's deportment.

The Misses Thorne—Madge and Dorothy—had quite a reputation in London at that time as teachers of dancing and elocution. Madge taught the elocution, while Dorothy looked after the ballet. As there was a branch of their academy in Palmer's Green, Mrs. Marks thought it would be a good idea if Guggy took Alicia there on Saturday mornings for some dancing lessons. As little Doris fancied herself as a budding actress, even at the age of four, she was sent as well, to receive instruction in elocution. The girls seemed very happy to go off to their classes every week, and, as far as Alicia's knee was concerned, it began to look as if the specialist had prescribed the right course, as it became considerably stronger and no longer let her down.

Apart from that, Mrs. Marks did not pay much attention to what was happening at Miss Thorne's Academy.

Miss Thorne, on the other hand, became slowly aware of having a miracle child in her dancing class. The child had an elfin grace, picked up new steps in the twinkling of an eye, and executed them with the ease of a professional artiste. It was uncanny in one so young. Miss Thorne asked Guggy to tell Mrs. Marks how impressed she was with her daughter's talent, feeling that something ought to be done about it. Mrs. Marks did not pay much attention to Guggy's remarks, feeling that it was probably a cunning move on Miss Thorne's part to get her to spend more money on extra lessons for Alicia.

Nothing was done. Still the child continued to amaze Miss Thorne by the effortless ease with which she performed the most intricate combinations of steps. Surely her family would do something about it if they knew. So Miss Dorothy called on Mrs. Marks to insist upon her presence at the Academy. The mother accompanied the girls on the following Saturday and was astonished at the way Alicia had progressed under expert tuition. She agreed that something ought to be done about the child, but what? She was far too young to put on the stage, so matters were left in abeyance for the time being, although Alicia still continued to take her weekly lesson.

An open talent competition supplied the next surprise for the Marks family. It was held at the Athenaeum in Muswell Hill, the North London suburb in which they were living at the time. The management, as an additional attraction to their film program, held a talent-spotting competition. The winner received a check for five guineas as well as a contract for a week's engagement. The public judged the best act for themselves, the criterion being the volume and duration of the applause.

There were no two opinions in the house when they saw Alicia dance. The child was

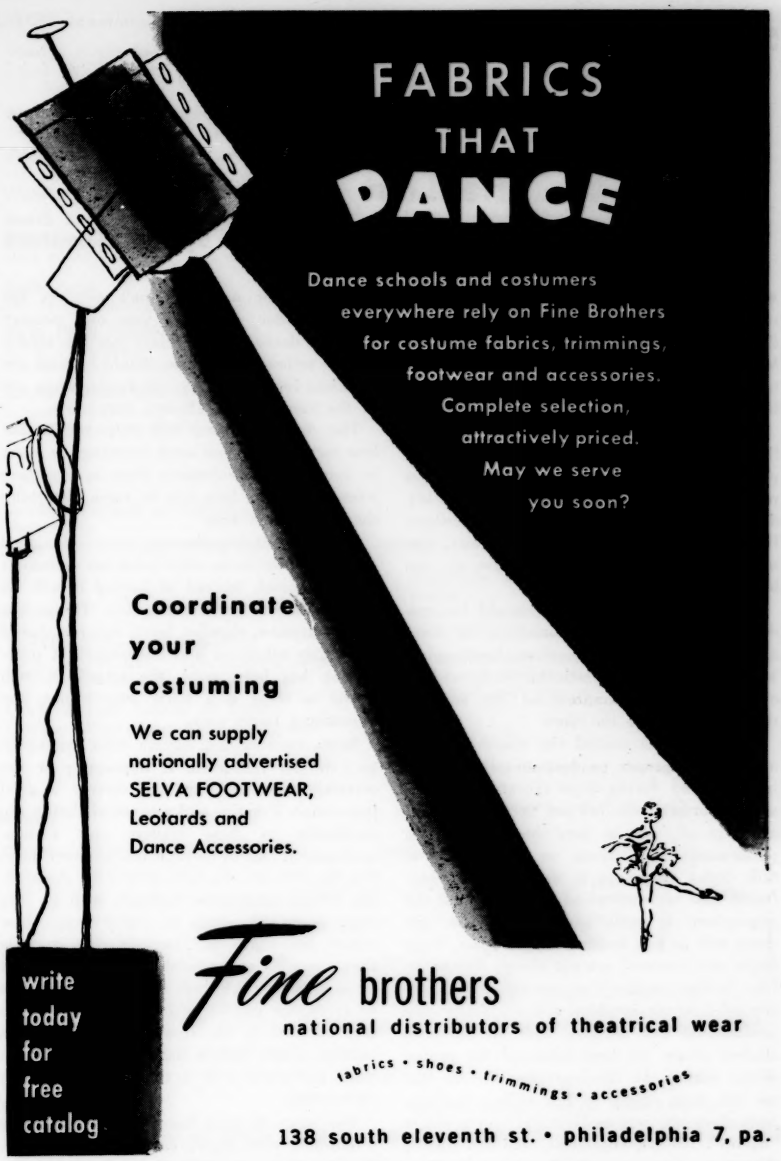
deafened by a storm of excited applause. It was her first taste of public adulation, and she honestly confesses that she rather liked it, though she was a bit disappointed at having to go home without her contract. She received the five guineas, but being too young to appear on the professional stage, she had to forfeit that part of the glory. Having been baptized so far as applause was concerned, she gained a new confidence and was anxious to evoke similar thunder as soon and as often as possible.

The next occasion occurred at St. John's Hall, Palmer's Green, when the Thorne Academy pupils gave their annual performance. Alicia was taught a cymbal dance for the occasion and was dressed as a sultana from *The Arabian Nights*. This strange child with burning eyes in a singularly old and mature face which compelled one to look, and look again, wore a dress of apricot chiffon with short Turkish bloomers, a gold belt, and jeweled breastplates. On her black hair she balanced an elaborate headdress of pearls complete with chin strap. To complete the effect, she carried small gold cymbals. It was a costume such as Theda Bara might have worn at the height of her vampire glory, but it must have looked strangely out of place on a child of eight, with no glamour in the accepted sense of the word.

Nevertheless, Alicia conquered another audience, and this time she won her first press notice. It was only eleven words in length, but every artiste has to start some time, and not many get notices at eight years of age. The critic of *The Sentinel* wrote on February 21, 1919 that "Little Lily Marks made a great hit with an Eastern dance." She appears to have made a great hit with the critic as well. He felt that she was someone to keep in mind, for a year later, when Miss Thorne's pupils gave another performance at the same hall in Palmer's Green, *The Sentinel* wrote, "We always watch for Lily Marks, and this time, again, she did not disappoint us. There was something daintily suggestive in her Rose Poem dance to music by Chopin."

Already she was winning a public of her own and making a lasting impression on those who saw her. When Alicia was nine, she made her first appearance in the West End with the pupils of the Thorne Academy at King's Hall, Covent Garden, only a stone's throw from the Royal Opera House which was to be the scene of many a later triumph. With uncanny assurance the child was getting a remarkable hold on audiences, being greeted by rounds of applause and recalled over and over again. She put an astonishing amount of character into her now famous Eastern dance which, according to the *Dancing Times*, "supplied the best individual dance of the afternoon."

After her first taste of a West End triumph, Alicia was taken to tea at Fuller's, where she was envied and admired by some of the less talented pupils who were being entertained at neighboring tables by adoring mothers and aunts. (*Continued next month*)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The Last Lap!

by Toni Holmstock

• For many school executives the dress rehearsal, performance and "clean up" are the worst periods of the recital presentation. Much can be done in the way of preparation to avoid the last minute chaos, jitters and let-down.

A few rehearsals on stage in costume, with lights and music are ideal, but if this is not possible, then at least one complete dress rehearsal is mandatory, particularly with students who are new to backstage procedure. Here is where snags such as continuity, timing, exits, entrances, costume changes, etc. can be ironed out.

This final dress rehearsal should be conducted exactly as a performance. If there are slips, don't stop the show, keep going. Make a note of the particular error, and go over that section. Impress on the students that *nothing* stops the show.

It is easier to control the whole performance if the proper conduct and behavior is insisted upon during dress rehearsal. Helpers and performers who are not needed on stage are kept off, just as they should be during performance time. Insist on a minimum of talk. Strict adherence to this will keep confusion and nervousness to a minimum. If the atmosphere is quiet and business-like, students will be less inclined to get upset. Stage fright and "nerves" are not always legitimate. Like babies' crying it is contagious. We are reminded of an incident where a fairly new professional was working with an advanced student group. At dress rehearsal the professional warned the choreographer-director that no one must speak to her before performance since she was easily upset and given to "nerves". The choreographer, who had trained the group, was momentarily upset, thinking that if this would happen to a professional, what would happen to her young students! She looked the prima donna calmly in the eye and said, "The group has had good training and they know what to do. Don't you dare up-set them with this kind of talk!"

Of course anyone can and most performers do have some kind of nervousness to greater or lesser degree. But much of this in a student recital is caused by noise and confusion. This is really a time to be stern and purposeful. There are a number of suggestions which will help avoid an erratic atmosphere.

Regardless of the amount of dressing room space, each performer can be assigned a specific spot—where he or she can be found when needed. Costumes should be labeled with name or number. Don't rely on the helper, mother, student or your own memory for such decisions as—"Mary has the blue—no, the yellow one". Props should be with the costumes for which they are meant, when not in the hands of an efficient prop man.

The dress rehearsal will help you decide how many people you need backstage to assist in dressing the performers. Here is one place where too much help can be more disturbing than insufficient help.

Make sure that performers take nothing for granted. If in doubt they must ask questions after rehearsal, instead of hoping it will all become clear at performance time. Things like exits, entrances, changes, bows, encores, should be clearly rehearsed and understood. If preparation has been good, the transition from studio to stage is a fairly smooth one, the adjustment fairly easy.

Bows, curtsies and curtain calls should all be carefully rehearsed. If improperly or uncertainly executed they can destroy a good impression. Practice and a sense of timing are invaluable in these matters and a non-professional cannot be expected to grasp them, but the director can help greatly by designating certain mechanical methods, such as, "ten steps from the wings to center stage—bow center, left, right—off". Impress upon students that a number is not finished until the student is dismissed by the stage director in the wings or given the cue by which he will know he may go back to his dressing room. There is nothing sillier than a half on-stage, half off-stage performer with a curtain hesitating in uncertainty.

The stage director has much responsibility — entrance cues, lights, curtains, curtain calls. If the program is timed as it should be, spontaneous encores should be kept at a minimum. They can become hammy and drag your program.

The dress rehearsal should of course be with lights and music. One of the earlier rehearsals or else the early part of a dress rehearsal should be set aside for setting the lights. Have the student in costume on stage. He need not perform. See how the lighting looks, make your changes then. Note them and make sure the one who is responsible is alerted to any changes.

The dress rehearsal is the time to pull the whole show together. If this is the first time live music is being used the transition may tend to unnerve the performers because of tempo and actual differences in sound. If students are warned beforehand it may help. Make sure each number is followed immediately. Avoid waits between numbers.

Needless to say, dress rehearsals should also include make-up. When in doubt, use a minimum. There is nothing more hideous than a young child overly made-up. One glaring fault, too often indulged, is using an adult make-up on a child. Character or caricature make-up may be valid, depending on the dance, but otherwise a simple base, a touch of rouge, properly blended on cheeks, lipstick, and a touch of eye-shadow will enhance the general picture. Too much make-up can distract the attention of the audience.

Use check lists. Make sure everything is on hand and those responsible know what they are responsible for. One performance at a very important affair was fouled up by a slight omission. The costumes, lights and performers were all set, curtain was up and audience waiting — no music! The distracted teacher went through the audience, seeking out mothers imploring them to sing, as a substitute for a pianist!

Performance time: check again — all performers present, costumes, make-up, light man, musicians, music, etc. Insist on quiet. Demand good behavior from adults backstage just as much as from children. If hurry you must, fine, but don't rush agitatedly about and don't tolerate it on the part of others. Keep as calm and as composed as you can. This will help those about you as much as it will the whole performance. You've worked hard, prepared well.

Once the curtain goes up, there isn't very much you can do except enjoy it all.

After the performance, you still have work to do. Costumes must be packed or carted off, and other such tedious chores supervised. One of the nicest things that can be done after a performance, is the sending of thank-you notes to those who have helped in any way; if you've borrowed props or costumes the donor should be thanked. A note of thanks is greatly appreciated. You will be surprised how much easier it will be in the future to get co-operation.

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Fig. I — Basic Formula

Footprint

1 — L F — Q — Swd
2 — R F — Q — Closes to L F
3 — L F — S — Bwd
4 — R F — S — Rock Fwd to R F as indicated
Repeat

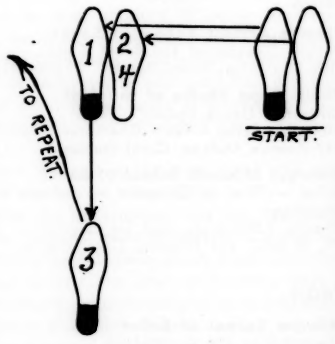


Fig. II — The Quarter Turn

Footprint

1 — L F — Q — Swd
2 — R F — Q — Closes to L F
3 — L F — S — Bwd — Left toe turns inward

4 — R F — S — Rock Fwd — Continue turning Rt to complete 1/4 turn

Repeat

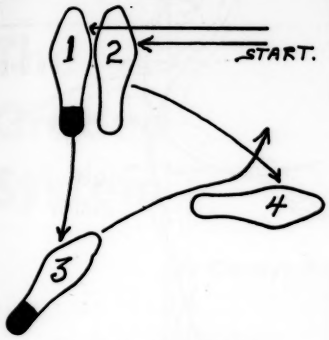


Fig. III — The Half Turn

1 — L F — Q — Swd

2 — R F — Q — Closes to L F — as Lt heel swivels outward

3 — L F — S — Bwd — Lt toe turns inward — almost completing the Rt Half Turn

4 — R F — S — Rock Fwd—completing the turn and facing in opposite direction to Swd step on Ct 1

Repeat

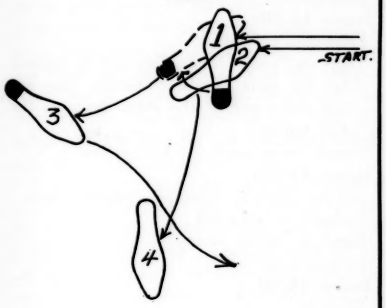


Fig. IV — The Full Turn

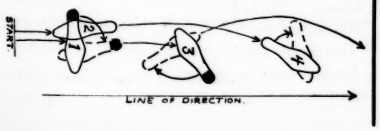
1 — L F — Q — Swd-on L O D

2 — R F — Q — Closes to L F — as Lt heel swivels outward

3 — L F — S — Rolls well inward behind R F — Finish with outward heel swivel before the next step is taken

4 — R F — S — Diag Fwd on L O D. Finish with inward heel swivel to prepare for next step Swd

Footprints 1-4 should complete a full turn. A 1/4 turn is made on Footprints 1-2. The remaining 3/4 turn is divided about equally on the Slow Step Footprints 3-4.



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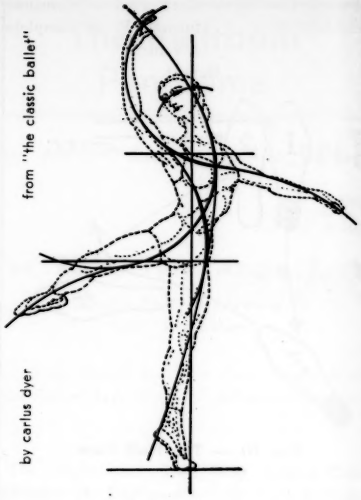

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Classes 16-30:
Pirouettes en dedans.
Tours en l'air. (Note: This step is stressed for the male pupils. Naturally, they are not given any of the steps done on the full pointe.)
Simple barre work sur les pointes.

Classes 31-45:
Sur les pointes: Échappés, passés, piqués.
Emboité en tournant.
Rond de jambe sauté.
Gargouillade.

Classes 46-60:
Renversé.
Brisé volé.
Saut de chat.
Jeté tours.

Classes 61-75:
Ballotté.
Relevés sur les pointes. (In arabesque, à la seconde etc.)

Classes 76-90:
Tours à la seconde. (With a relevé and also jumping as in grande pirouette.)
Fouettés.
Other turns in place. (In attitude, arabesque etc.)

Classes 91-105:
All steps from now on should be done in toe shoes by the girls.
Start supported adagio.

Classes 106-120:
Entrechat sept.
Temps de flêche.
Elancé tour.
Jeté en tournant.

The Graded System

By Carolyn Parks

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If a teacher adopts this graded system it may be necessary to make changes to fit into the individuality of his school, but he must guard against making exceptions once he has set up the system as his curriculum. For example, he may lower the age for each grade and compensate for that by teaching more slowly and expanding this system to cover 5 grades. But it is important that he require each pupil to have a perfect command of each step in the grade he is completing before he be allowed to advance to the next grade. This is essential if the system is to prove itself. If a student who should be in Grade 3 is allowed to attend Grade 4, the advanced pupils have a right to resent the slowdown in the class. It is also bad for the morale of the pupil thus advanced. This is not to say that all dancers in each class must be equal. Competition is part of studying Ballet. Therefore, the student who can perform, for example, one correct pirouette and follow through to the next step of a combination, is not holding back the pupil capable of doing 4 pirouettes in the same tempo.

(This series will be concluded in the next issue.)

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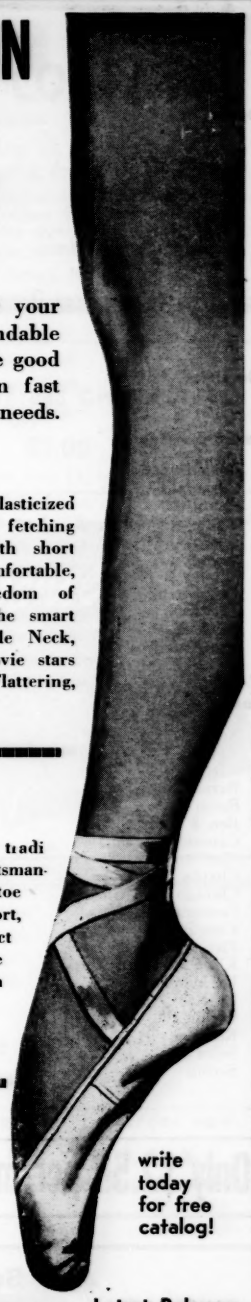

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Shopping Guide

Books:

	Page
E. L. Baum	45
Dance Books	56
Dance Mart	45
Eileen O'Connor	47
Gladys Hight	45
Kamin Dance Bookshop	9
Souvenir Programs	45
Senia Solomonoff	45
25 Years of American Dance	45
Tomaroff	65

Classified Ads 67

Dance Routines:

Roye Dodge	9
Fitzgerald	48
Hamilton	9
Manning - Tomaroff - Vestoff	55
Rozanas	9
Sawyer	9
Shipley & Maple	53
Jack Stanly	68
Trovarelli	9
Billy Trueheart	48
Eva Varady	9

Dance Wear:

Advance Theatrical	Back Cover
Apollon	67
Art Teen	56
Barney's	66
Baum's	8
Ben & Sally	48
Capezio	2
Challenge	53
Chatila	67
Chicago Theatrical	63
Costumer	48
Fine Bros.	57
Firestone	57
Kling's Theatrical	65
La Mendola	52
La Ray	53
Loshin's	66
Reliance	53
Selva	50
Serbin	48

Fabrics:

	Page
Associated	65
Baum's	8
Dazian's	5
Fine Bros.	57
Kalmo	48
Maharam	50
Shea	52
Wagner	55
Wolff-Fording	48

Gifts & Prizes:

Art Metal	67
H. W. Shaw	66

Miscellaneous:

Back Issues	65
Korman Photography	62
Perry-Mansfield Films	56
Souvenir Programs	54
Subscription Form	64

Records & Players:

Califone	53
Marlos	48
Russell	62
Stepping Tones	55
Statler Records (Shaw)	66

School Listings 59

Summer Camps:

Black Mountain	44
Perry-Mansfield	6
Stage for Dancers	6

Teachers' Dance Organizations:
(Conventions)

American Society of Teachers of Dancing	47
Chicago National Association	71
Dance Educators of America	49
Dance Masters of America	38, 39
Dance Teachers of Boston	56
National Ass'n of Dance & Affiliated Artists	60, 61

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Books in Review

(*continued from page* 45)

and has a fresh approach to the world of the theatre, I hope she will sometime do a story whose plot will be wrung from real life backstage and thus reflect her excellent knowledge of professional children in the British Isles.

Fritz Wegner's ilustrations are so good it seems too bad that one was not deemed worthy of being the jacket drawing.

I Wish I Were a Dancer. *Garden City.* 1953. $.50. *Pictures by Edna Kaula.*

This is a cardboard book which is really a plaything for the baby would-be ballerina. The book unfolds to the length of five feet from side to side and can be stood up on a table. It covers the field of dance rather casually from toe to tap. In the last two pages are punchouts which include a child dressed as a clown, one in a tutu and one standing on her head. When punched out of the book and placed in front of the five foot background, these figures make a gay little group that will intrigue any youngster.

Season in Review

(*continued from page* 10)

ing instrument.

Of Gladys Bailin one is less hopeful. Her two solos, "Persistent Memory" and "Harlequinade", were precocious, rather than deeply felt. In the first she used a monotonous percussion accompaniment to motivate a dance that resolved itself into a convulsive opening and closing of the hands. And in "Harlequinade" she covered her face with a stocking, donned a baggy clown suit, and devised the same kind of angulated, treadmill movement. In both cases one felt that the dances had been "composed" rather than discovered—that they were deliberately unconventional, rather than freely so.

Al Schulman is full of energy and spirit. He bursts into sudden turns, sprawling falls, daring leaps. He is by turns playful, rebellious, and arrogant. In his opening solo, the defiant "Sam Hall", he harnessed all these qualities into a taut expression of the old ballad (sung by Colin Craig). But in his trio, "A Psalm of David", and his duet, "Two in the Sun", where he did not use words, the choreography became fragmentary and lacking in the lines of phrasing that differentiate dance from everyday gesture. But when Mr. Schulman gets over the first flush of being on a stage and settles down to serious study of his craft, he should be a vital dance presence.

The most carefully integrated of Tom Ribbink's three works was a solo, "Woman and the Sun", for Matt Turney. With full awareness of the beauty of Miss Turney's long, lithe body, he devised a work that—with its off-center seated postures and its

rounded arms—had the feeling and intensity of a fertility rite.

In his other two works, Mr. Ribbink ranged from violent emotionalism (his own solo, "Room of Remembrance") to preoccupation with form ("Night Song", a trio for Matt Turney, Leslie Snow, and Sanae Kawaguchi). Since Mr. Ribbink has nicely solved this integration problem in the musical scores he composes to accompany his dances, one can assume that his choreography will soon follow suit.

In Letitia Evans' group work, "Poem to Phaedra", the problem of harnessing emotion was not present because the emotion itself was scarcely evident. There was much talk about passion, the talk being contributed by poet Wallace Fowlie, who intoned his own verses. But Miss Evans as Phaedra and the members of the Bennington Dance Group, who served as chorus, performed the carefully devised choreographic patterns in a well bred way that made the whole dance seem like an ivy-walled version of Martha Graham. Harvey Lichtenstein as Hippolytus and Ethel Winter as Corypheus gave warm assistance.

Zachary Solov's choreography for "Aida" and "Samson et Dalila"
Metropolitan Opera

John Butler's choreography for "Die Fledermaus" and "La Cenerentola"
New York City Opera

Opera choreography, once thought to be a haven for harried hacks, has been considerably resuscitated by Zachary Solov and John Butler. What's more, they have neatly proved that there is more than one approach to opera choreography, just as there is more than one approach to opera staging.

At the Metropolitan Opera, Mr. Solov has been faced with an institution whose acting style veers between the striding histrionics of the Nineteenth Century Italian school and a recent trend toward a sort of neo-classic choreographed pantomine. Both styles have a large-scale, impersonal quality well suited to the magnitude of the house and its stage.

In the works that we saw ("Aida" and "Samson et Dalila") Mr. Solov chose to extend directly from the staging — to embellish it, rather than make a dramatic statement of his own. His dances formed graceful or lively interludes, and they made visually pleasing use of a large mass of dancers.

In both operas he used a similar format for his big ballet scene. It consisted of Janet Collins and her two stalwart partners (Loren Hightower and Rex Cooper) spotlighted in a spectacular adagio (the old-time vaudeville type with Miss Collins tossed between her partners and held aloft in splits). The corps formed a background for them and performed mostly in unison.

Mr. Solov was also called upon to arrange smaller dance designs for ceremonials. In "Aida" it was a group of maidens around the

(*continued on page* 66)

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Season in Review

(*continued from page* 65)

statue of Ptah, and in "Samson" it was a circle of girls around Dalila as she sang her tribute to spring. For both sequences Mr. Solov devised bits of arm plastique, Duncan-Denishawn in style, but somewhat contributing a gentle lyric touch to the forbidding bigness around them.

The New York City Opera is an adventuresome younger sister to the Met. Its staging and acting are not so rooted in tradition, and its production styles are more flexible. As a result, John Butler created his dances, not as embellishment, but as dramatic high points. And he did so with only six or eight dancers and a mere postage stamp of dancing space.

For the ballroom scene of the City Center's new production of "Die Fledermaus" he used soloists Jamie Bauer and Glen Tetley as a composite bat. Clinging together, each with one winged arm, they swirled and lifted and made spiral designs with their wings. The remaining six dancers, clad in ballroom garb, performed a semi-pantomimic waltz in which they were frightened by the bat and finally conquered it. Throughout there was the kind of sophistication that should have permeated the entire opera.

For "La Cenerentola" Mr. Butler almost succeeded in making a ballet that hopped out of the entire context of the opera. For it was a satirical ballet in a buffo opera. In the acadian-classic costumes of the Vigano-Blasis era, the dancers performed one of those devastatingly funny sequences in which the clinging vine women somehow conquered the leopard-skin clad males. Wearing shocking pink under-tights and trailing poison green garlands, the dancers could easily have overdone the coy-neo-classic posturings. But instead they performed with a pert good humor that made the dance one of the bravo points in a delightful new production.

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Curtiss James & Company
92nd Street "Y"
April 23, 1953

Reviewed by Norma Gangel Stahl

To top the list of sinners against the verities of art one could nominate all those who plunge their hands into the material of ethnic dance, rip out appetizing chunks, dress them up in phony costumes with 'eye appeal' and cram the whole business into the forms of western art. Curtiss James, one of the plunge-and-plunder boys, proved in his recital that he appreciates neither African nor European-American dance by his tasteless amalgam of the two.

Once or twice during Mr. James' program, in the first part which purported to be ethnic, it did seem that he might reveal a little of the richness from which he sought his material. In the second section of "G'Bwana Rite" (the first was drenched with cast-off modern dance cliches) Alma Sutton, dancing the Worshipper Possessed gave us some real excitement in the whirling head movements and the lovely fluidity of shoulders and arms. Also, Frank Killebrew danced with what seemed an appropriate mixture of naivete and unselfconscious absorption in the movements.

Mr. James himself is an enthusiastic show-off who affects a mumbo-jumbo of arm crossing and forehead knocking in his bows. This pattern is altered if he has just done a sad dance, in which case he advances slowly from the wings and lifts his head in grief-stricken acknowledgment of an audience which is every bit as reluctant to meet *his* eye.

The second part of the program — which was 'creative' in all the loathsomeness that term can imply — never got past the stage of narcissistic posturings.

The really distressing part of all this is that much more of it may turn the public away from the power and wonder of those naively beautiful dances we sometimes are privileged to see. We are notoriously easy to bore. How then shall we be after too many tasteless impersonations of the 'noble savage' who dwells in a happy welter of song and dance in deepest Africa!

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Her Majesty Queen Elizabeth II has graciously consented to become patron of the Royal Academy of Dancing, in succession to Her Late Majesty Queen Mary.

As befits this Coronation Year, choreographers have been active in dedicating their works to the Queen. **Frederick Ashton** will present his "Homage to the Queen" on Coronation night at Covent Garden. The ballets, divided into four parts each representing one of the four elements — Earth, Air, Fire and Water — will be danced by the company's four ballerinas, **Fonteyn, Elvin, Grey** and **Nerina** and is to be included in the American tour.

Walter Gore's offering was "Birthday Suite", a ballet specially created in honour of the Queen's birthday and presented on television on the very day, April 21. The music used was a Suite in D by Michael Tippett which was in turn commissioned in 1948 to celebrate the birth of Prince Charles. The ballet was danced by **Paula Hinton** with members of the newly-organized Walter Gore Ballet, a small, high-quality group currently touring a fine repertory of "chamber" ballets.

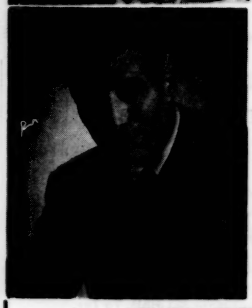
The London season by **Ballets Jooss** in April was something of a swan song because of the news that the subsidy for so long provided by the Municipality of the Town of Essen, had been withdrawn and the company would have to disband, although plans were being considered to reorganize the company on a broader basis. The London season was, however, successful and was extended from three to four weeks. Ballets Jooss were then due to play two weeks in Dublin before disbanding. After twenty years "The Green Table" still makes the strongest theatrical impact of all Jooss' ballets and remains a masterpiece of the dance theatre. The main criticism levelled against the new ballets was that they lacked this theatrical impact. Sincere, deeply felt and imaginatively translated into dance terms, they nevertheless retained an atmosphere of the studio and did not fully project their message across the footlights. Of all the new ballets shown "Fantasy" a "composition for two soli and ensemble" by **Hans Zullig** and danced by Zullig with **Ulla Soderbaum** was the best realized. "Night Train", by Jooss, was a brilliant idea for a comic ballet but did not quite come off. A tall and witty dancer named **Alfonso Unanue** made the biggest personal impression during the season.

Festival Ballet presented **Ruth Page's** ballet "Vilia" (based on Lehar's Merry Widow) at Manchester at the end of April and scored a big popular hit. **Nathalie Leslie** and **John Gilpin** had the leading parts. Several other new productions are planned for the company's London Coronation season at Festival Hall.

Moira Shearer's guest appearances with the Sadler's Wells Ballet were cut short in mid-April on her doctor's advice after she injured a tendon. The ballerina has just signed an agreement with **Sir Alexander Korda** to make two films within the next eight years at a figure understood to be something outside the dreams of most ballet dancers. The first film is likely to be a three-dimensional one which will go into production next year. The contract allows ballet guest appearances.

On May 7th, **Margot Fonteyn** danced, for the first time, the role of Odette-Odile in the new Sadler's Wells production of "Le Lac des Cygnes." It was also her first appearance in an evening-long ballet since her illness. A packed house, which included Princess Margaret in the Opera House Royal Box, received her performance with delight, happy to find that her dancing was in no way impaired and her interpretation seemed if anything deeper and more moving than ever before. **Michael Somes** gave magnificent support as the Prince and the whole company rose to the occasion with suitable brilliance.

Mary Clarke



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(*continued from page 4*)

Direct from Paris . . .

The Ballet Theatre was happily received by an elegant audience at their May 12 premier at the Palais de Chaillot.

The Paris Association of Dance Critics have given a dinner in honor of **Roland Petit** . . . On May 19th the Critics are to present a marble wallplate to the **Chatelet Theatre**, where the first performance of Diaghilev's "Ballets Russe" took place.

The **Paris Opera** Ballet will appear in the famous Roman Theatre in Orange during August and later in the month in Salzburg, by invitation of the Austrian government . . . **Toni Lander**, star of the Royal Danish Ballet in Copenhagen has been signed by the Marquis de Cuevas Co. She will, in that way, be nearer to husband **Harold Lander**, who is choreographer at the Opera . . . **Leonide Massine** leaves for Buenos Aires to join **Tamara Toumanova**. He will create two new ballets for her at the Teatro Colon, where she is dancing with **Oleg Tupine**.

Jean Cocteau has written the book, and done costumes and sets for a new ballet to the music of **Jacques Chailly** (based on 16th century themes). The world premiere, with choreography by **Heinz Rosen**, will be in Munich with **Boris Trailine** and **Genevieve Lespagnol** starring . . .

The Brazilian Minister of Education, who organized a dance film festival in Rio awarded 1st and 2nd prizes to **Serge Lifar** for his choreography of "To the Memory of a Hero" and "Mephisto". First prize for folk dance films was a tie between the USA and the USSR . . . "Ballet 53" is a new company under the direction of choreographer **Leone Mail** and composer **Roger Fenonjois**. Their initial program at the Theatre de la Cite Universitaire consists of "Cain", "The Judgment of Paris", "Quartet" and "Don Juan" . . .

Correction: In our last column where we hailed the new production of "Phaedra" at the Paris Opera please read "Nina Vyroubova danced the title role originally created by Tamara Toumanova".

Saul Colin

Royalty dances . . .

England's Prince Charles (4) and Princess Anne (2½) had their first dancing lesson at Buckingham Palace recently — their teacher being Miss Marguerite Vacani who taught the Queen and Princess Margaret. The children are being taught rhythms and simple steps to nursery rhyme tunes.

Companies in Action . . .

In Miami, Florida the Dade County Ballet presented "Ballet Carnival" on May 22nd with **Alexander Gavrilov** as choreographer and ballet master. **Madame Laurka** is founder and artistic director.

In Houston, **Roland Guerard**, formerly premier danseur of the Ballet Russe, presented his professional and advanced students at the **Frances Putnam Studio** in his choreography for "Moonlight Sonata" and "L'Ecole de Danse". The success of this "Ballet in Miniature" presages a situation in which Mr. Guerard will have an annual season with a local corps de ballet and visiting stars.

Leon Danielian, Sally Bailey, Nancy Johnson, and **Gordon Paxman** appeared as guest artists with the University of Utah's Theatre Ballet during a highly acclaimed week of performances by students of Prof. **William Christensen.** The program consisted of dances from "The Bartered Bride", the grand pas de deux from "Don Quixote", the gras pas de trois from "Swan Lake", Act I and Christensen's "The Condemned Hunter".

The new **Igor Swezoff Ballet Concerts,** is currently booking engagements . . . **Harriette Ann Grey** and Co. will have a 12-week tour in 1954, covering 35 states and part of Canada. The company appears at Kent, Ohio and Cornell Universities this spring after which Miss Grey will be guest artist at the U. of La.'s Arts Festival . . . The **Munt-Brooks** Dance Co. will be in residence at the Nat'l Music Camp at Interlochen, Mich., during July and Aug. and will tour 5 mid-western states in the fall.

Summer activities . . .

Iris Merrick, teacher and choreographer who was responsible for NBCTV's excellent Children's Ballet Theatre pilot show last spring, will direct a serious-minded Children's Ballet Workshop at Beechwood Theatre in Scarborough, N.Y. from June 29 to Aug. 21 Besides classes in ballet, toe, mime, character and make-up the schedule calls for weekly performances. For further information: Fulton Main, Scarborough School, Scarborough-on Hudson, N.Y.

In the schools . . .

To **Nancy Meredith** went the Scarsdale Steffi Nossen Dance Scholarship which will enable her to study modern dance at college. **Walter Terry, Theodora Wiesner** and **Carmen Rooker** were the judges of the competition . . . The **Martha Graham** School has its 19th annual June Course from June 15th to July 11th . . . Registration for the summer term of the **American Theatre Wing** is June 8, 9 and 10th . . . **Helen Tamiris** teaches a summer course at the Wing called "How to Use Your Body". **Vladimir Dokoudovsky, Nina Stroganova** and **Maria Teresa Acuna** teach special master classes on the summer faculty of Ballet Arts . . . **Raoul Gelabert** closes his school until Sept. 8 while he goes off to Paris and Edinburgh to dance and then to study at the Sadler's Wells school . . . Placement auditions for summer ballet and modern classes, under **Marthe Krueger** and **Lucas Hoving,** take place on June 10 at the Silvermine Guild.

Performances . . .

The programs of the **Boston Conservatory of Music's** Spring Festival of Dance took place on May 2, 8, 9 and 28th, with Jan Veen directing . . . **The Perron Dance Workshop** performed on April 3 and 5 at the Temple Beth Emeth in Bklyn . . . Dancers from the **Emilie Bearden** School of Ballet in Warwick, Va. appeared in the Newport News Operatic Society's production of "Martha" on May 5 . . . **The Edith James** School presented a performance of its pupils at the Dallas Museum of Fine Arts in Dallas, Tex. . . .

The **Helen Butleroff** Young Dancers Ballet Co. introduces its new Classic ballet, "Moonlight Sonata", at the 92nd St. "Y" on June 14 . . . **P.S. 4.** responsible for the extraordinary performance of "Billy The Kid" of which we wrote in the February issue, did an equally remarkable "Porgy and Bess" on May 13 . . . **P.S. 107,** also in N.Y.C., which has a large Puerto Rican student body, had a **United Nations** theme in its May 26th dance and song program.

Associations . . .

Teachers at the March 22 meeting of the DEA were **Charles Hughes, Bob Kimball, Mme. Halina, Angiola Sartorio** and **Mrs. Alexander Kolt** . . . On April 19 the Dance Teachers Club installed its officers for the next two years: **Helen Merrill,** Pres; **Irene Hogan,** 1st. V.P.; **Doris Tower,** 2nd V.P.; **Myron Ryder,** Sec-Treas. Convention Chairman **Viles** announces that so far the Sept. faculty includes **Muriel Stuart, Boris Romanoff, Skip Randall, the Tinkers** and **Paul Anderson** . . . The Louisiana Assoc. of D.M. held a "Stanly Session", at which **Jack Stanly** taught for 6 hours, with about 125 in attendance . . . Chapter 8, Western N.Y. State Council of the DMA had **Jimmy Sutton, Alexi Ramod, Jan Smetzler** and **Huapala** on its April faculty. Officers are: **J. Howard Ferguson,** Pres.. **Patsy Smith,** V.P.; **Maree Flynn,** Secty and **Lorraine Albert,** Treas.

Chicago News . . .

The **Stone-Camryn** Ballet performance on April 19 was an especially polished affair. Both Bentley Stone and Walter Camryn appeared in new works.

Israeli modern dancer **Naomi Aleskovsky** made an excellent impression in a program given in the 11th St. Theatre, May 2.

The revue "New Faces" is here and set for a long run. Dancers are **Virginia Bosler, Carol Lawrence, Polly Ward, Allen Conroy, Jimmy Russell** and **Johnny Laverty.**

Bambi Linn and **Rod Alexander** are top items in the current Betty Hutton All-Star Revue—a glorified vaudeville show. Bambi and Rod do three numbers, their best being "Younger Than Spring".

When one contemplates the realms of fantasy, humor and pure spectacle that

acrobatics can invade, the University of Chicago's **Acrotheatre** sounds enticing. But the revue, titled Acroantics, presented by the U. of C.'s gymnastic department on April 25 & 26 was anything but that. The trampolin work and single bar tricks by the student gymnasts were exhilarating exhibitions, but the corny adagio, ballet and character dances were hardly worthy of a neighborhood school, let alone the Gothic walls of this institution.

One of the nicest things about the new play "Take the Key" was the dances by **Charles Bockman.**

Ballet Guild of Chicago had a works-in-progress showing of ballets by **Berenice Holmes** and **Charles Grass** on May 17 . . . Northwestern University's Orchesis, directed by **Delta Bannister,** was scheduled to present an original program on May 21 . . . The **Rozaks-Roberts** Ballet danced in Whiting on May 24 and for Chicago Teachers' College on May 26.

from San Francisco . . .

The **San Francisco Ballet** launched a highly effective season on April 10th at the Veterans Auditorium Theatre. "Con Amore", among the premieres, offered company director **Lew Christensen's** discerning and precise choreography. With much charm it brought lithographs of the 1830's to life. **Balanchine's** "Concerto Barocco" to Bach's Double Concerto and "A La Francaix" were also west coast premieres. **Nancy Johnson, Sally Bailey** and **Gordon Paxman** led the company with distinction in the first. **Leon Danielian,** this year's guest artist, was a robust Tennis Player in "A La Francaix". He danced Don Quixote in the "Pas de Deux" and the Bandit in "Con Amore". He displayed a dynamic intensity that exhilarated audiences and dancers.

Dancers **Richard Ford, Marguerite Whitney, Georgiana George** and pianist **Leroy Miller** have joined talents to establish the Dance Players. The dancers have been seen in the past with other troupes in the Bay Area but S.F. viewed them as an ensemble for the first time. The performance was delightfully costumed and intricately choreographed, mostly by Richard Ford.

Children hereabouts have had another treat recently. The repeat performances of the **Sergei Temoff School** production of "Puss 'n Boots", arranged by **Carolyn Parks,** was held at the new and stately Palo Alto Community Theatre. Three consecutive performances had capacity houses.

San Francisco State College played host to the annual Northern California Dance Symposium this month. **Gertrude Lippincott** was guest artist, and gave a master class in both technique and composition. Each of the visiting colleges presented original compositions after a weekend of hard work for over 200 dance students.

Sue Burnett

Hollywood Commentary . . .

by Ted Hook

Motion Pictures in Production??

Motion picture production has hit an all-time low and only 32 dancers are at present employed by **Nick Castle** over on the **Paramount** lot where they're making "Red Garters". All the major and independent studios are in a period of "wait-and-see" due to the hysteria of third dimensional processes.

Columbia has borrowed **Betty Grable** for a big technicolor musical "The Pleasure Is All Mine". Meantime her home lot, **Fox** releases "The Farmer Takes a Wife" with choreography by **Jack Cole.** At **Metro-Goldwyn-Mayer** Vic Damone, **Bobby Van** and roster of young stars scheduled to do Technicolor musical "Hit The Deck" with a July starting date. **Eugene Loring** appears in the role of dance-director for the **Joan Crawford** musical re-titled "Torch Song". **Charles Walters** directs as well as choreographs.

R.K.O. Olga Lunick at work choreographing exotic routines for **Lili St. Cyr.**

20th Century Fox Stephen Papich, choreographer on "The Robe" has been signed to do the sequel titled "The Story Of Demetrius". **Universal-International** and **Warner Brothers** are on a long vacation!

Dance Theatre

Edwin Lester Civic Light Opera production of "Carousel" boasts the fine talent of **Betta St. John** in the role of Louise. **Robert Bannis, Dolores Starr** and **Lowell Purvis** are also outstanding in lesser roles. We regret the waste of talented **Bonnie Evans** in the chorus. The **Lester Horton** dancers open the 12th annual Jacob's Pillow dance festival for **Ted Shawn** July 3rd. Speaking of Jacob's Pillow brings to mind that **Ruth St. Denis** has planned a program of dances revolving around the "old and new" theme with her famous Incense, Cobra and Nautches in the Classic Category while her associate **William Skipper** presents a series of new works in the category of Popular Dance. This program to be presented June 15th in Miss Ruth's new theatre building will be shown later in the season at Jacob's Pillow. **Doris Niles** appeared in concert last month with native dances including Hindu and Japanese. Cornelius Conyn, Dutch-Australian ballet critic spoke.

Television

Val Rasat choreographs "A Tale of Two Cities" for ABC. **Bill Colella** makes his TV debut on the Eddie Cantor Show for the Colgate Comedy Hour. Rumor has it that Hollywood will grab more top TV shows from New York next season.

Nite Club Circuit

Dance team of **Buddy Bryan** and **Joan Larkin** opened after rehearsing 8 months here in Hollywood; with routines by **Matt Mattox** they can't miss! **Nanci Crompton** is currently appearing at the Biltmore Bowl in addition to guest appearances on the Colgate Comedy Hour. She opens at the London Palladium during Coronation. By popular demand, **William Skipper** returns to the Club Macayou in Santa Monica, . . . **Jack Tygett** and **Marjorie Baker** off to Chicago to stage dances for choreographer **Dorothy Dorben.** Jack is currently featured dancer at the Biltmore Bowl.

Education

At the Pasadena Playhouse (School of the Theatre), where **Julia Farnsworth** is director of the Dance Dep't., every student is required to study dance even though his major is dramatics. Classes in ballet, free style and theatre dance (ethnic, pre-classic, Greek) are part of a two-year program. Before graduation each student completes a dance project. At a recent student program we saw very promising young **Lucy McAleer** in a student-choreographed work titled "Sagettarius". It was charming and unique . . . **Edith Jane,** directoress of the Falcon Studios in Hollywood presented a concert last month featuring outstanding students, including the talented **Shirley Whelan** (formerly the San Francisco Ballet Co.), and **Stanley Hall** (of Sadler's Wells and Ballet de Paris) . . . **Lucille Langdon,** student choreographer at U.C.L.A. is functioning as director for her fourth musical on campus in addition to her activities in the dance department. Incidentally, Lucy is one of the best hoofers on the coast.

Tid Bits

At a recent preview party hosted by **Eugene Loring** in association with Stanley Kramer, the distinguished audience applauded the seven-minute Dungeon Ballet from the "5,000 Fingers of Dr. T.", which goes into national release the first week in July . . . Agent Mitch Gertz negotiating for a live ballet show on TV to feature **Dolores Starr. Gene Louis** and **Don Sky** assist choreographer **George Moro** on the musical "Carnival in Rome" for the annual Police Show, with **Donald O'Conner** as guest star . . . **Alice Cavers** choreographs "Alladin and his Wonderful Lamp" as a starring vehicle for **Dikki Lerner** at the Players Ring Children's Theatre. Dancer-singer, **Larry Kurt** held-over in his second month at the Last Frontier, Las Vegas . . . **Lotte Goslar** famed dance-pantomimist now in her 12th year at the Turnabout Theatre . . . Choreographer **Robert Sydney** back in town setting night-club acts.

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